

THE HISTORY OF  
PORTRAIT MINIATURES

1531-1860

G. C. WILLIAMSON

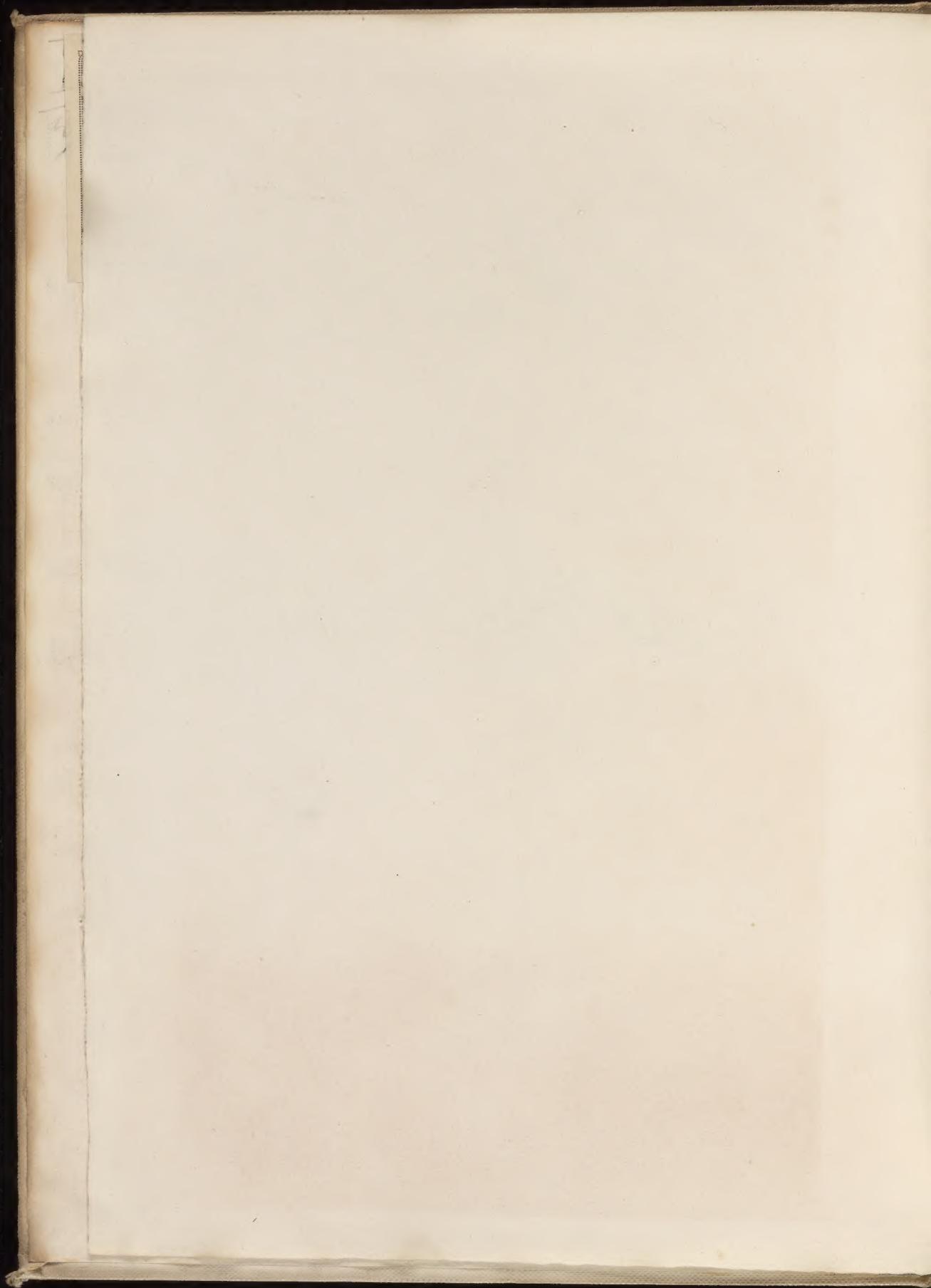
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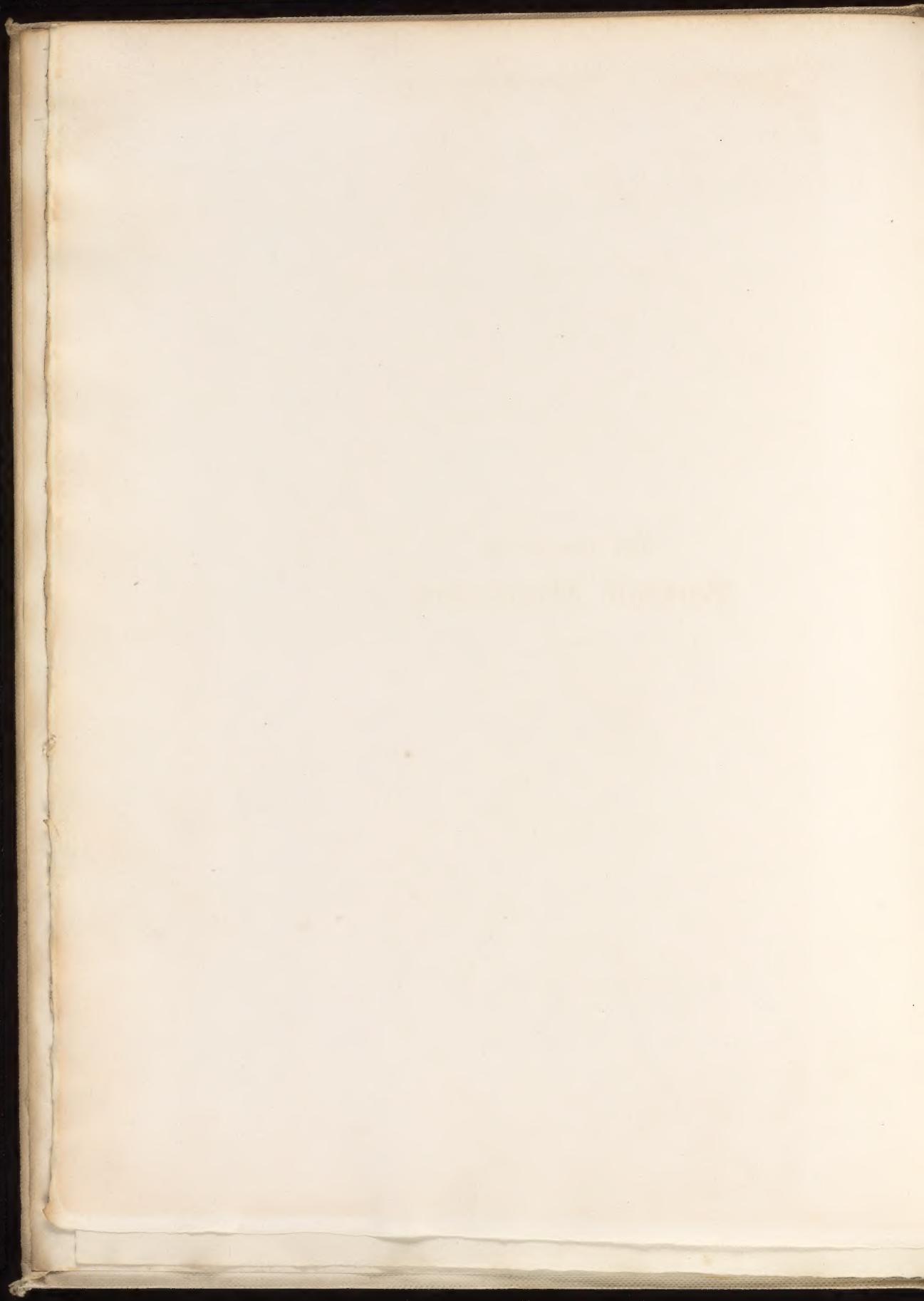
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The History of  
**Portrait Miniatures**

Vol. II

in quatuor ad  
annuntiandum dicimus

ad 300

# The History of Portrait Miniatures

By

George C. Williamson, Litt.D.

Volume II



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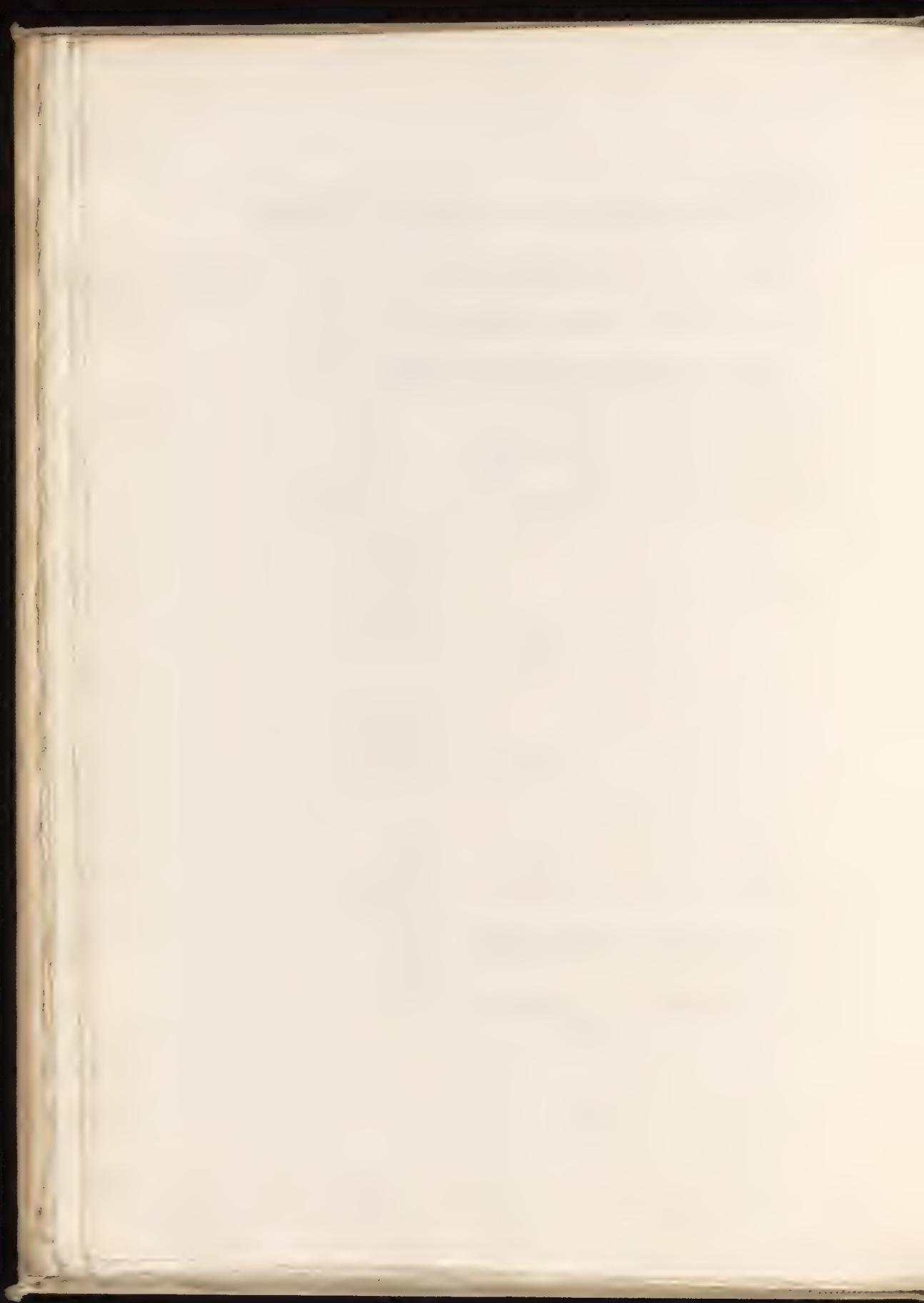
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# THE HISTORY OF PORTRAIT MINIATURES

## CHAPTER XII.—JOHN SMART AND OZIAS HUMPHREY



HE greatest miniature painter of the eighteenth century is not, in my opinion, the man to whom that place of honour is usually awarded. In almost all the books of reference Richard Cosway is described as the chief painter in miniature of that time, and those who were his rivals, partly because comparatively little is known of their history, are not given sufficient importance. In preceding chapters we have dealt with Cosway, with Engleheart, with the brothers Plimer, and with the host of smaller men who were connected with the early days of the Royal Academy. Of the man who had more knowledge of the anatomy of the human face than any of those we have just mentioned, there is comparatively little to tell in the way of biography. The average book of reference announces simply that John Smart was born about 1740, and that he was a pupil of the St. Martin's Lane Academy. It tells us that in 1783 he went to Ipswich, that he exhibited miniatures at the Academy until 1788, and that then he went to India; that he returned to England after five years' sojourn in that country, settled in London, and died in 1811. In those few lines are comprised almost all the facts that it was possible to give respecting this great artist.

When working amongst the letters and papers of Cosway, which are still preserved in Italy, at the convent which his wife founded, and gathering up information for my biography of that artist, I was able to ascertain that Smart had been a pupil of Cosway, and a few other detached facts as to his career came to light. Cosway alluded to him as "honest John Smart," "good little John," and "faithful John." On one occasion, in writing to his wife, he makes reference to Smart in the following words: "Honest John's faces are still not round enough to my liking, but after a few days I will get him to my way of thinking." In another letter he mentions him thus: "Faithful John hard at work as ever, he fain will be great, and methinks he is, as he takes such pains and care, albeit he is slow and a bit washy." The last reference which I find to Smart in the letters of Cosway to his wife is a short one, but it conveys very emphatic praise. "John Smart's women," Cosway says, "are too stiff still, but I like his pictures

**Chapter XII** with all my heart." Richard Cosway was not given to praise the work of other people. He valued himself too highly to do so, and looked down with something approaching to contempt upon the other artists who were his rivals or contemporaries. It is clear from this quotation that he compared Smart's rather formal portraits with his own easy sweeping style, and light, sketchy effects, and that, finding Smart had not the capacity for putting the brilliance and sparkle into his pictures which he succeeded in imparting to his own, he used to consider them stiff and even washy. For all that, however, the miniatures appealed to him, and with so much force that he could not resist giving them the praise recorded in this last quotation. Up to the time of these discoveries in Italy, the connection between Smart and Cosway had not been known.

The same papers gave me one or two additional pieces of information as to Smart. He was born in Norfolk, and came from the part of the country whence sprang Cotman and Crome, having been born at a small village near Norwich on May 1st, 1741; and he died on the anniversary of the same day seventy years afterwards. He was first of all, when in London, a pupil of Daniel Dodd, an English miniature and subject painter, and a member of the Free Society of Artists, whose chief works were two large groups, one representing the Royal procession to St. Paul's, another the meeting of the Royal Academy. It was from Dodd's studio that Smart went to St. Martin's Lane. In quite early days he exhibited with the Incorporated Society of Artists, and later on became a Director and a Vice-President of the society. He married one Edith Vere, and resided at No. 4, Russell Place, Fitzroy Square. His family is believed to have consisted of one son only, and the Samuel Paul Smart who has previously been mentioned was certainly not his child, as some other writers have imagined was the case. John Smart the younger accompanied his father to India, and died in Madras in 1809. Smart appears to have been a man of short stature. He is mentioned once in the pages of the "Spectator" as "little John Smart," the reference being to the attendance at a concert. In a contemporary letter I have found one reference to him as "Little John, the clever painter," and the context shows that it was Smart who was meant by this phrase.

India offered many attractions to miniature painters towards the close of the eighteenth century. Four, at least, of the chief workers in miniature, Smart, Chinnery, and Humphrey being the best known, went out to that country, visiting the various native Courts, and painting the Rajahs and Viziers, their children and wives. Of Smart's life or work in that country we know very little. The miniatures which he painted there are usually marked with a letter "I" underneath the initials of his name, and can be identified in that way. A portrait of Lord Cornwallis, which belongs to Mr. Hodgkins, is one of the miniatures signed thus, and they are not infrequently to be met with in English collections. There are two beautiful drawings in the British Museum (Plate LXXIV., figs. 1 and 2)

# JOHN SMART

2

A Lady, name unknown  
"M. A. R." on back  
Signed and dated 1787  
Painted in India  
Owner: Mr. C. Wertheimer

1

Mrs. White  
1800  
Owner: Mr. E. M. Hodgkins

3

Thomas Holt White  
1802  
Owner: Mr. E. M. Hodgkins

4

Miss Turner, afterwards  
Lady Dering  
Owner: Mr. E. M. Hodgkins

5

Honourable Thomas Walpole  
Owner: Sir Spencer Walpole

6

Mrs. Pelham  
1784  
Owner: Mr. E. M. Hodgkins

7

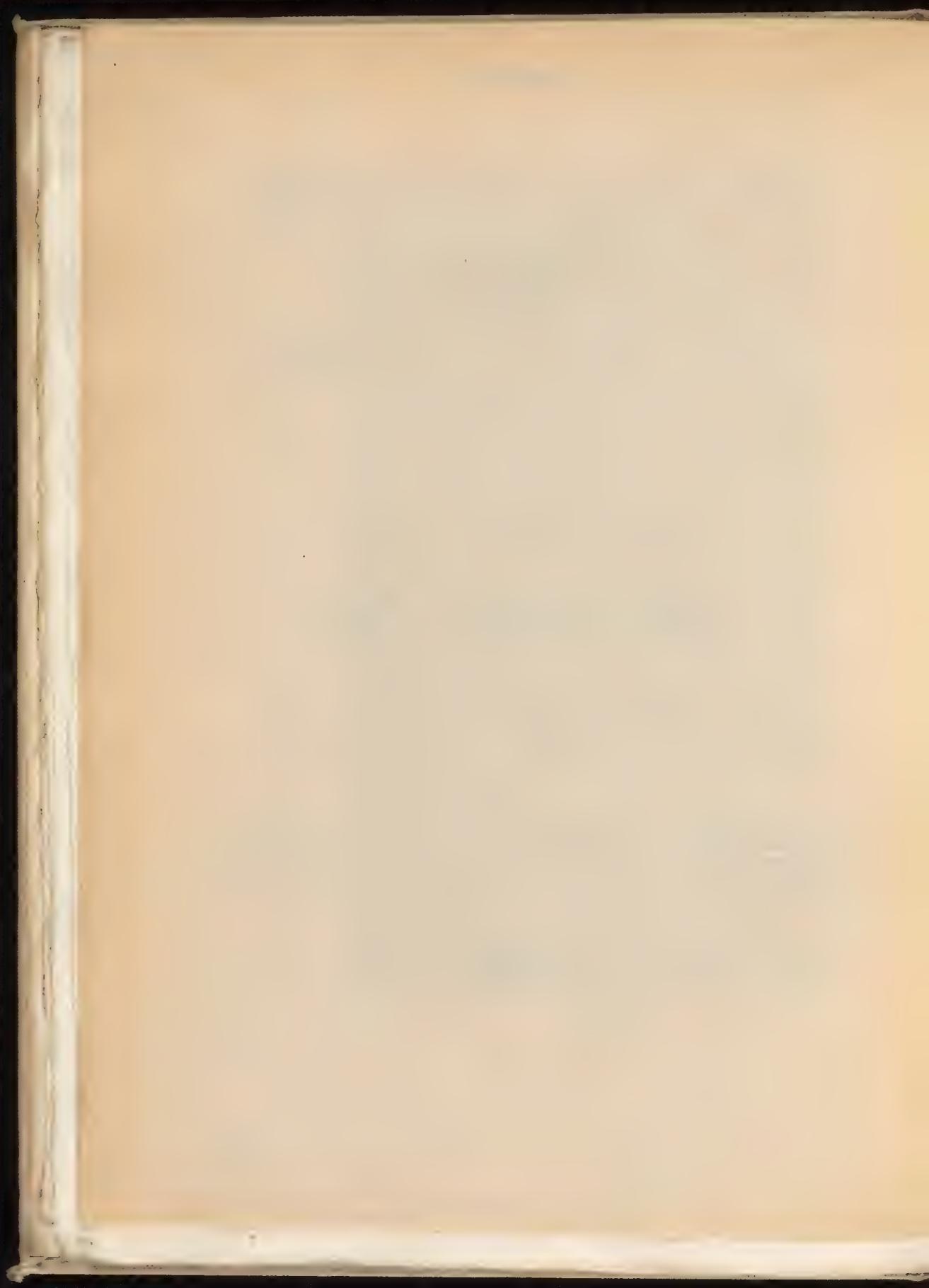
Thomas Cockburn, Grand-  
father of Lord Iddesleigh  
1790  
Painted in India  
Owner: Mr. E. M. Hodgkins

9

Charles  
Marquis of Cornwallis  
1792  
Owner: Mr. E. M. Hodgkins

8

Mr. Featherstonhaugh  
Owner: Lord Hothfield







## JOHN SMART

■  
Maria Cosway  
1784  
Salting collection

1  
Hon. Edward Percival  
Owner: Sir Spencer Walpole

3  
Hon. Mrs. Edward Percival  
Owner: Sir Spencer Walpole

4  
Samuel Tyssen  
Owner: Rev. R. Suckling

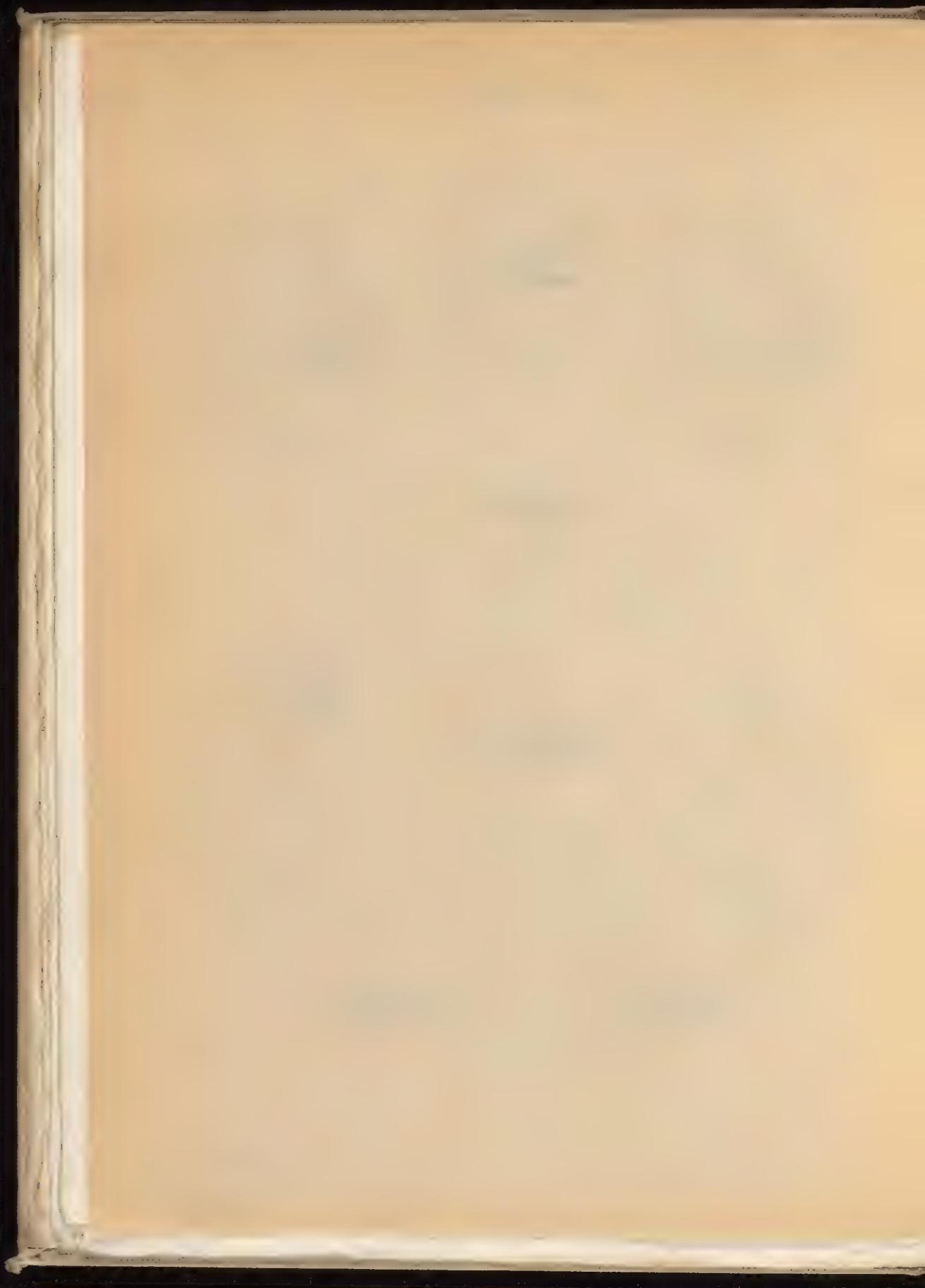
5  
A Lady, name unknown  
Salting collection

7  
Charles Savile, Esq.  
of Methley  
Salting collection

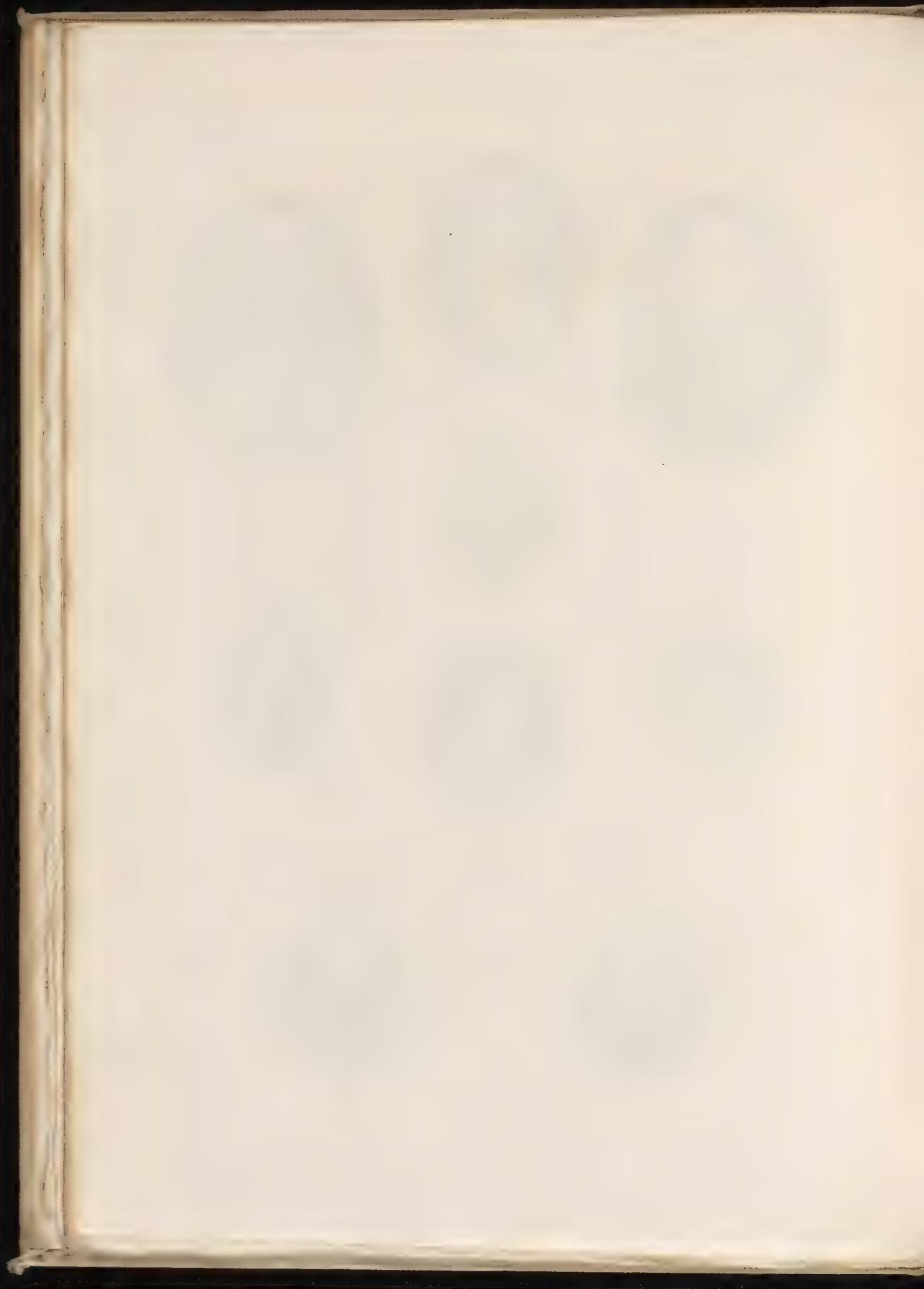
6  
Sarah Tyssen  
Daughter of Richard Boddicott  
Owner: Rev. R. Suckling

8  
A Gentleman, name unknown  
Salting collection

9  
A Gentleman, name unknown  
Salting collection







done by Smart during his absence in India, and dated 1794, Madras. **Chapter XII**  
They represent the two sons of Tippoo Sahib, and are exquisitely drawn John Smart and Ozias  
in pencil, heightened with white and colour. That of the eldest son of Humphrey  
Tippoo, Abdul Khalick, is a remarkably beautiful piece of portraiture.

Smart was famous for his pencil drawings, and it would appear probable that he sketched each portrait in pencil before he painted the miniature. A large number of these pencil portraits, together with several of his sketch-books, came after his death to a Miss Smart, who appears to have been his only sister, but it is quite possible that she may have been his daughter. She had a great friend, one Mary Smirke, the daughter of Robert Smirke the architect, who lived near Fitzroy Square, and to this Miss Smirke, Miss Smart seems to have left whatever she possessed in the way of drawings and sketch-books. The consequence is that in the possession of two descendants of the Smirke family there is quite a large collection of pencil drawings by Smart. Amongst them is a very interesting portrait of a boy who was evidently Smart's grandson. It is not very clear from this portrait whether the boy's name was Smart or not. If it was not, the statement already made that Smart only had one child must be corrected, and a daughter must be given to him, whose married name was Dighton; but the facts are not at all certain. The inscription under the sketch reads as follows: "John Dighton, born at Matrosse, East India, June, 1793, died in London, March, 1810, painted a few days before his death by his grandfather, John Smart." On the back of the picture is a further inscription as follows: "March 25, aged 17, painted by Mr. Smart, his grandfather." But the evidence that renders it doubtful as to whether this boy was a son of Smart's son or of his daughter is the fact that a finished miniature of the lad is in existence with the initials "J. D. S." at the back, so whether his name was "John Dighton" or "John Dighton Smart" must be left for further evidence to prove.

It may be well to record here the names of the persons whom Smart painted, and the sketches for whose portraits are in existence, in case at any future time miniatures of these persons may be found. There are portraits of:

Miss Rawley,	Mr. Batson,
Captain Williamson,	Mr. Fitzherbert,
Mr. Stead, of Tower Hill,	Sir John Lester,
Lord Craven, done in Jan.	Mr. Jones,
1783,	Miss C. Wolff,
Mr. Roche,	Mr. Ward,
Mr. Maquer,	Lady Abington,
Major Banks,	Mr. Auriol,
Elizabeth Balchin,	Mr. Gambier,
Miss Benet,	Mr. Aguilar,
Sir Garven Carew,	Sir Roger Twisden,

**Chapter XII**  
John Smart  
and Ozias  
Humphrey

Monsieur de Viapre,  
Sir G. Armytage,  
Mr. Plomer,  
Mr. Tomkinson,

Mr. Davidson,  
Mr. Read,  
Lady Oglander.

In addition to these drawings, there are a great many in existence by John Smart, junior, who evidently inherited his father's talent, and whose drawings are almost equal to those of the father. Of the portraits by John Smart the younger, the following are still in existence:

Admiral Young,  
Lord Hawke,  
Mr. C. S. Wingfield,  
Dr. Johnson,  
Mr. Rallard,

Captain Gregory,  
Mr. Alfred Clark,  
Sir Thomas Elliott,  
Lord Wentworth,  
Lady Ratcliffe,

and Admiral Sir George Young, who was probably the same person as the Admiral Young just named. A delightful coloured sketch of a certain Mrs. Turning, executed by John Smart the younger in 1810, is also in existence, and one of Mr. Booty, a purser, which is dated 1797. There is also a sketch having the following inscription upon it: "Michael Topping, Esq., of Madras, Surveyor General and Astronomer to the East India Company, November, 1796, by John Smart, junior, from an original drawing." It is probable that investigation in India at the Courts of the various native princes would result in a good many more works both by John Smart and his son being found.

Of actual miniatures by the son there are comparatively few in existence, but one very beautiful example belongs to the Hon. Gerald Ponsonby. It represents Lieut.-General the Hon. Edward P. Lygon (Plate LXXIII., fig. 6), and is signed, both in front and on the back, "John Smart, junior, Pinxt, 1806."

A very delightful miniature inscribed at the back, "The infant son of John Smart," belongs to Mr. Hodgkins (Plate LXXIII., fig. 5), and a pencil sketch for it, with just slight touches of colour, is in the collection, already named, belonging to the descendants of the Smirke family. It probably represents the artist who later on was to sign himself "John Smart, junior."

It is not believed that John Smart had any very great financial success in England, but he is said to have accumulated a considerable fortune during his sojourn in India, and his cool, soft-coloured miniatures, possibly by reason of their great divergence from the brilliant work of the Orientals, were very popular at the native Courts. There ought to be a great many records in existence respecting Smart. He is said to have kept a book containing the names of every person he painted. There are traditions in various families respecting him. He was, by all accounts, a man of very simple habits, spending nothing upon his clothes, and very little upon his food. He is said to have been a very religious man, but to have

JOHN SMART

1

Admiral Saunders  
Collection of Mr. E. M. Hodgkins

2

Sir Philip Francis  
1781  
Collection of Mr. E. M. Hodgkins

3

Lady Beauchamp  
Collection of Mr. E. M. Hodgkins

5

Hon. Mrs. Buckingham  
Collection of Mr. E. M. Hodgkins

4

Lady Cornwallis  
Collection of Mr. E. M. Hodgkins

6

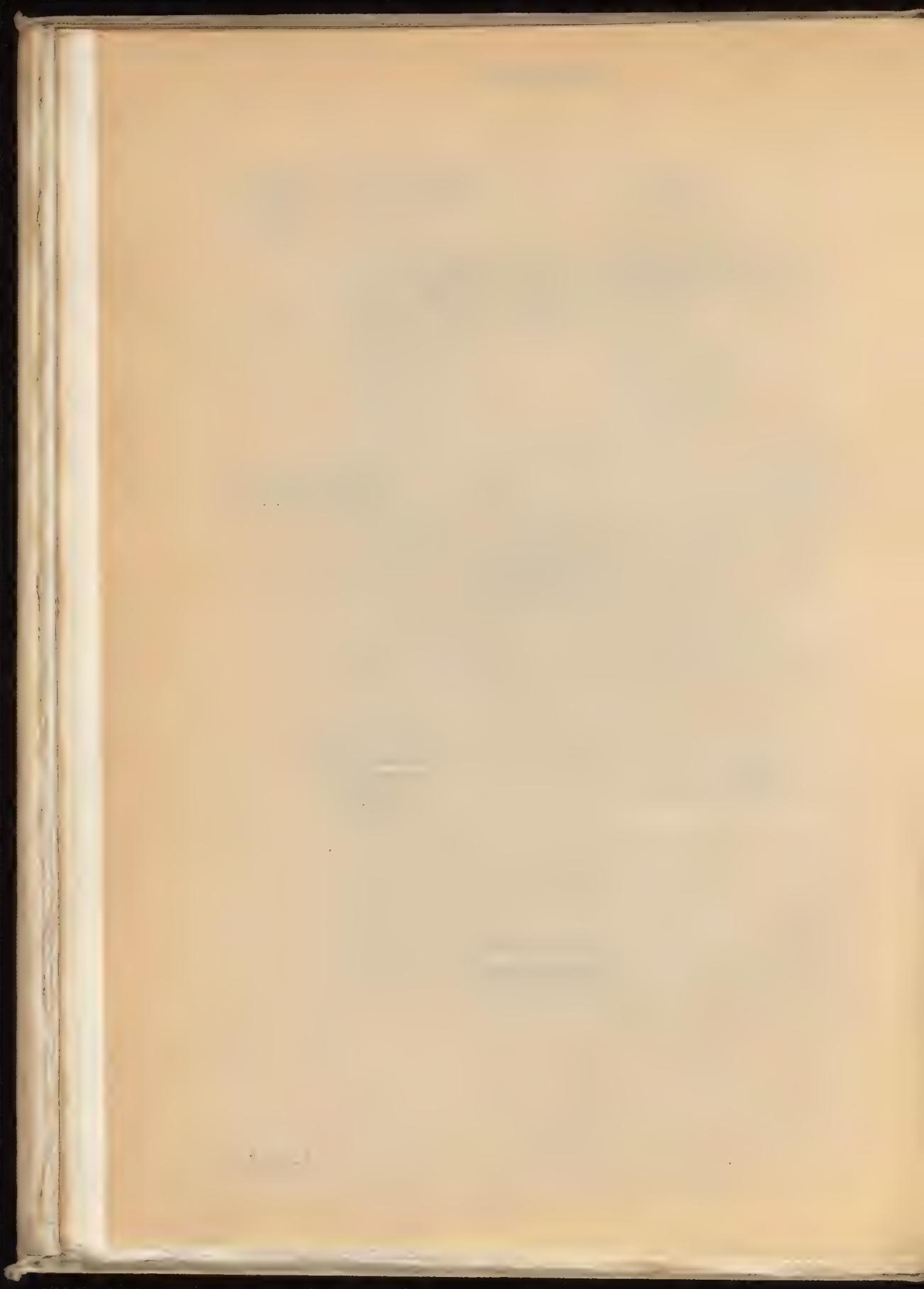
John Henderson, Actor  
Madresfield Court collection

7

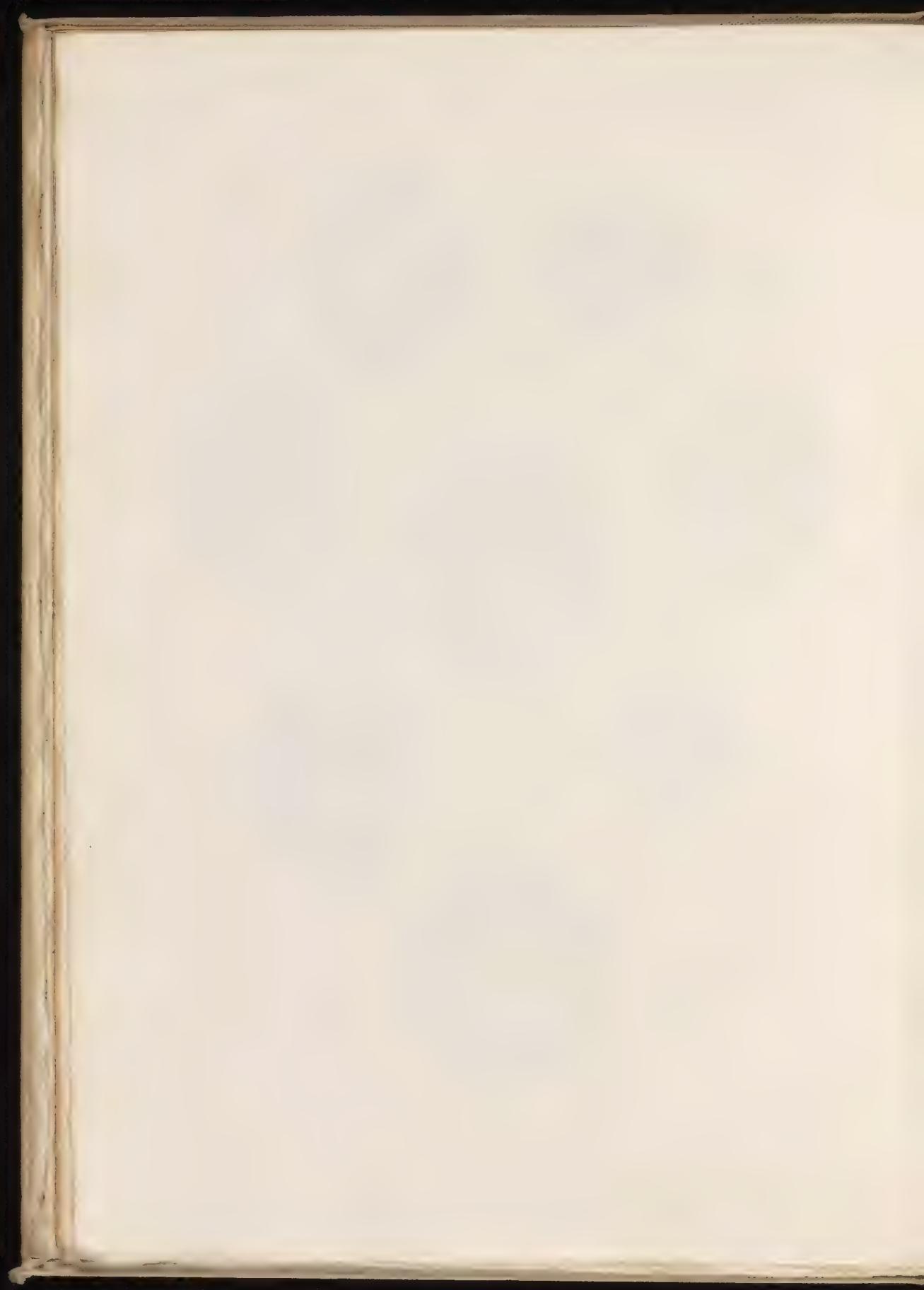
A Gentleman in uniform  
Name unknown  
1786  
Goodwood collection

■

A Lady, name unknown  
In a frame by Toussaint  
Collection of Mr. Marshall Hall, K.C.







belonged to some unusual sect which had very few adherents, and I have Chapter XII been told that he was, in fact, a member of the Society of Glassites, or John Smart and Ozias Sandemanians. This curious little sect derived its title from the founder, Humphrey John Glass, a minister of the Scotch Kirk at Tealing, near Dundee, and Robert Sandeman, his son-in-law, who developed Glass's doctrine. It was a religious body which acted on the principle of taking every word of Scripture in its literal sense. It retained the Agapae or love-feasts of the early Christians, and also the washing of the feet of the poor. It had a stern objection to second marriages, and its members shunned cards, dice, and other games of chance, because they esteemed the lot a sacred thing. The knowledge of the Bible which this body possessed was said to be quite remarkable in its extent. It has never been more than a very small sect in England, although it has flourished in Dundee, and it has but one place of worship in London, at Barnsbury Grove. The community will, however, always have a place in history, from the fact that one of the greatest of English scientific men, Michael Faraday, was a devoted adherent of its faith, and during the whole of his life he was a regular attendant at the little chapel in the north of London, and a diligent student of the Bible under the instructions of the minister of that community. If John Smart belonged to this little sect, as there seems to be some evidence that he did, he is perhaps, besides Faraday and the late Mr. Blaikley the artist, the only other important person who will be remembered in connection with it.

As to Smart's work, the notable feature about it is the perfect knowledge that the artist had of the anatomy of the human face. He must have been as familiar with every muscle and bone of that marvellous structure as a surgeon could be, and the faces on the miniatures will bear the very keenest scrutiny. The colouring of the face is often rather too ruddy, and at times approaches brickdust colour rather than that of flesh. By this ruddiness, and by the general low tone of the colouring, his works may be known. On no occasion did he introduce foliage, curtains, or drapery into his miniatures, and I know of but one example where accessories of any sort find a place. In this one example, a miniature of a lady (Plate LXX., fig. 2) whose initials are M. A. R., painted in India in 1787, a book which she is holding between two of her fingers, and a walking-stick upon which she rests her hand, are introduced. In every other miniature by Smart which I have seen nothing more than the head and the bust appear. The backgrounds are brown, greenish, gray, creamy-white, with some mingling of greenish-brown, and, in one or two examples, almost black. The costumes are very carefully, yet somewhat broadly painted. The details, such as the star of an order, the buttons of a coat, a silk tie, a pearl necklace or jewels, are always painted with extreme delicacy and care, but are never unduly prominent in Smart's work, and almost need to be sought for. It is upon the countenance that the artist has lavished the finest of his work, and by his incomparable painting of faces Smart takes his high position. There is an infinite variety about the expression of the

**Chapter XII** faces, especially of the men. Humour lurks in almost all of them, although in some it is very slightly to be seen. There is hardly a sad face to be seen amongst his portraits, although there are one or two that are sarcastic or sardonic. In his ladies' portraits, many of which are of exceedingly small size, such as Nelly Garnett (Plate LXXIII., fig. 3), painted in 1770; Lady Dorchester (Plate LXXIII., fig. 7); Anne Brograve (Plate LXXIII., fig. 1); Lady Beauchamp (Plate LXXII., fig. 3), and Mrs. Buckingham (Plate LXXIII., fig. 5), there is all the charm of sweetness and high spirits.

Amongst his larger portraits those of Thomas Holt White and his wife (Plate LXX., figs. 1 and 3); Mr. Featherstonhaugh, 1797 (Plate LXX., fig. 8); Sir Stafford Northcote (Plate LXX., fig. 7); Sir Philip Francis, 1781 (Plate LXXII., fig. 2); Admiral Saunders (Plate LXXII., fig. 1); Lord Cornwallis (Plate LXX., fig. 9), and the Hon. Edward Percival and his wife (Plate LXXI., figs. 1 and 3), are perhaps the most remarkable. He painted an exquisite portrait of Sarah Tyssen, the daughter of a Mr. Boddicott (Plate LXXI., fig. 6), and a delightful one of her husband (Plate LXXI., fig. 4); but perhaps the most beautiful picture he ever painted was one which was sold in the Hecksher sale, and was there called "The Countess of Jersey," but perhaps represents Maria, the wife of Richard Cosway, as it has the initials "M. C." at the back. This now belongs to Mr. Salting (Plate LXXI., fig. 2), who owns several other fine examples of Smart's work (Plate LXXI., figs. 5, 7, 8, and 9). There is a fine dated example at Goodwood (Plate LXXII., fig. 7); an excellent portrait of John Henderson the actor at Madresfield Court (Plate LXXII., fig. 6); a large portrait of a lady in the Wallace collection (Plate LXXIII., fig. 2); and a portrait of a man in the Fortnum collection, University Galleries, Oxford (Plate LXXIII., fig. 4). Another good one of a man (Plate LXX., fig. 5) belongs, with others already named, to Sir Spencer Percival, and Mr. Hodgkins has many very fine examples (Plate LXX., figs. 4 and 6, and Plate LXXII., figs. 1, 2, 3, 4, and 5) of the work of this master. The colour scheme which Smart adopted was always quiet and low, but rich and refined. The faces are never over-expressive or exaggerated in details; the colouring is never flashy or meretricious; and the portraits appear sound, honest, and true. The more the work of Smart is studied, the more it will be admired; for there is a nobility about it, a reserve of strength, a greatness of power, and a grandeur in technique which mark out its creator as a man of exalted genius. Smart's work, by reason of its very subtlety, will at no time be very popular. It is too quiet in colour, too reticent to make its appeal to the multitude; but year by year I am confident that a higher position will be given to it in the cabinets of the great collectors, and the position which I definitely claim for John Smart will be awarded him as his due.

It should be mentioned that there are two periods in the art of Smart; the earlier works which he did about 1770 are far more exquisite in effect, partaking more of the character of the very finest enamel, than the works

## JOHN SMART AND HIS SON

2

A Lady, name unknown  
Wallace collection

1

Anne Brograve  
Owner: Miss Constance Jocelyn Ffoulkes

3

Nelly Garnett  
1770  
Owner: Mr. E. M. Hodgkins

4

A Gentleman, name unknown  
University Galleries, Oxford

5

The Infant Son of  
John Smart  
Owner: Mr. E. M. Hodgkins

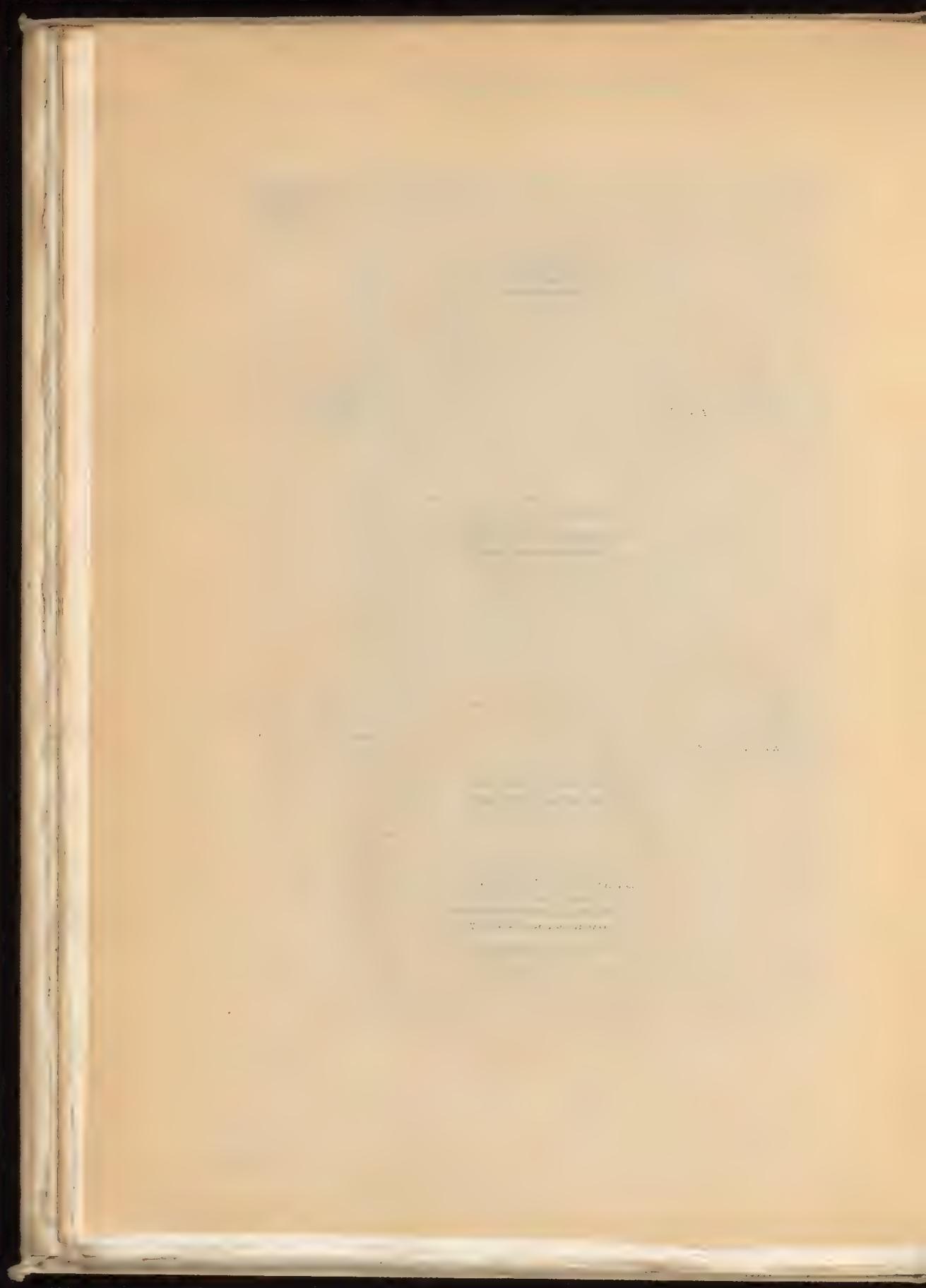
7

Lady Dorchester  
Owner: Mr. E. M. Hodgkins

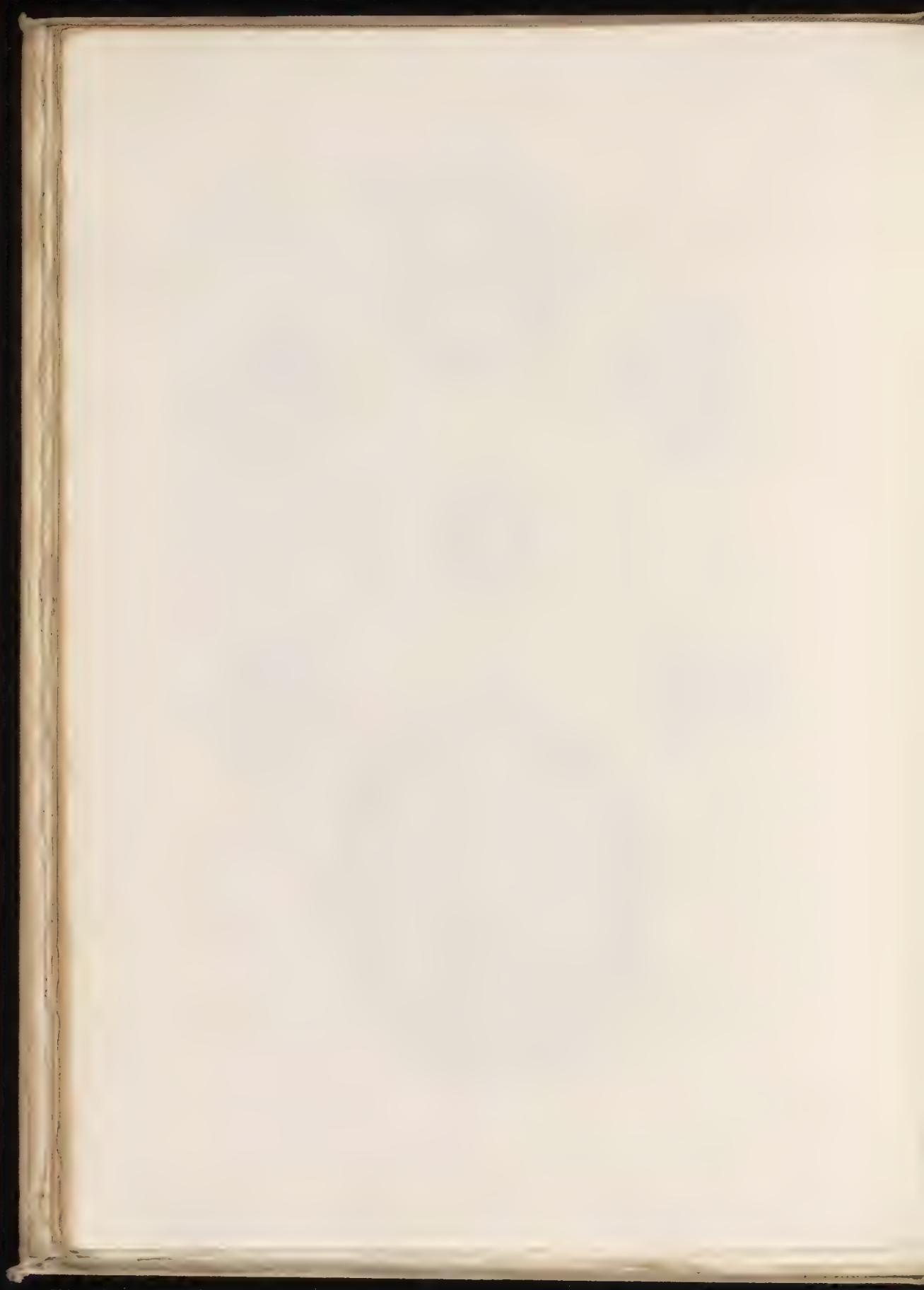
The above six small ones  
are all by John Smart

6

Lt.-General Hon. Edward P. Lygon  
Signed face and back  
"John Smart junior pinxit 1806"  
Owner: Hon. Gerald Ponsonby







he executed in India. The latter, from their scarcity in England, have been Chapter XII  
more in demand; but the earliest works of Smart, which are always very John Smart  
small, and of which the portraits of Nelly Garnett and Anne Brograve and Ozias  
may be taken as perfect examples, are far finer in execution and far more  
lovely. In them Smart is unequalled by any other miniature painter of  
the eighteenth century.

He was on friendly terms with the artist Toussaint, who has already  
been mentioned, and who was not only a painter but a jeweller; and many  
of Smart's best miniatures, notably a superb one in the Marshall Hall  
collection (Plate LXXII., fig. 8), are in frames which were designed and  
made by Toussaint. The majority of his works are signed with the initials  
"J. S." generally separate from one another. They are always written in  
script, and occasionally are entwined one in the other. Almost all Smart's  
miniatures are dated. He exhibited on several occasions at the Royal  
Academy, but the names of his sitters are not given, save in three or  
four instances. He exhibited a portrait of Nollekens the sculptor, another  
of Colonel Reynolds, and others of himself, Mrs. Smart, Master Smart,  
and Mr. Smart, junior; but the rest of the portraits are of ladies, gentle-  
men, or children whose names are not given.

His son, John Smart, junior, has left behind him a number of lovely  
pencil drawings, including some perfect copies of drawings by Holbein,  
including Anne of Cleves, Sir John Godsalve, the Earl of Surrey, Lady  
Hobby, Melanchthon, Lady Lister, John Poyntz, Thomas Warham, Judge  
More, Lady Butts, Lady Parker, and Lady Barclay.

Another artist who went out to India, and of whom a great deal more  
information should be known than it is possible to record in these pages, is  
Ozias Humphrey. He was a member of the family which had descended  
from the ancient family of Homfreys, and his ancestors were known in  
Devonshire in the time of Edward III. Ozias was the son of George and  
Elizabeth Humphrey, and was born at Honiton in Devonshire on the 8th  
of September, 1742, and was educated at the grammar school of that town.  
His love of drawing showed itself at a very early age, and at school he did  
little but cover his school books and exercise books with sketches and por-  
traits of the other boys. He was most eager to go to London to study, but  
his parents, who were loth to part with their only son, as he is believed to  
have been, would not consent to his going so far off. They sent him to  
Exeter to study with one Samuel Collins, but Collins quickly got into  
serious financial difficulties, and had to flee from his creditors, and young  
Humphrey returned to Honiton. Finding it almost impossible to overcome  
the scruples of his parents, he took the matter into his own hands, and,  
borrowing a small sum of money from his mother, quietly set out on his  
travels, eventually reaching London, where he at once entered the drawing  
school of William Shipley, where many of the artists of that time were  
being educated. He was one of the first students to make use of the gallery  
of casts which was opened by the Duke of Richmond at his house freely to

**Chapter XII** all artists, and young Humphrey shared in the lessons which that generous patron undertook for any young students who were desirous of learning.

**John Smart  
and Ozias  
Humphrey**

Humphrey seems to have stayed at Shipley's school for about a couple of years, when his father's death made it necessary for him to return to Devonshire, and once more he went to the studio of Samuel Collins. By that time Collins had been able to make some arrangement with his creditors, and had moved to Bath. Humphrey lodged with Linley the musician, and became a great friend of Linley's beautiful daughter, then not ten years of age, who afterwards became Mrs. Sheridan, and whom Gainsborough painted so wonderfully. Both Humphrey and his youthful friend had good voices, and they used to sing together under the guidance of Linley the father. Humphrey was, however, determined to go back to London; and, having an immense admiration for the work of Sir Joshua Reynolds, was bold enough to take with him some of his miniatures, make his way into Reynolds's studio, and show the President his work. The fact of his having come from Devonshire was of itself a strong recommendation to Reynolds; and when he learned that the money with which Mrs. Humphrey was supporting herself after the death of her husband was gained by lace-making, he referred to the fact that Van Dyck's mother was a lace-maker, and took Humphrey at once under his care, and allowed him to copy pictures in his studio.

The generous offer which the President made to young Humphrey was accepted with the greatest alacrity by the youthful painter, and after copying several pictures in Sir Joshua's studio, he produced a miniature from Reynolds's famous head of "King Lear in the Storm," which so highly pleased the President that he exclaimed—so Smith tells us in his "Nollekens and his Times"—"This is a beautiful copy; it is so finely painted that you must allow me to purchase it. What is your price? It will enable me to serve you."

Ozias Humphrey, who was greatly excited with this praise, begged Sir Joshua to accept the miniature. He would not, however, do so. "Three guineas, then, sir, is the price," replied the artist. "That is too little," observed the great painter. "I shall give you five; and let that be your price for such a picture." At this time, Smith tells us, Sir Joshua advised Humphrey to take lodgings near to him; and accordingly, in 1768, he took the house 21, King Street, Covent Garden, which was at the corner opposite Setchells', and there Humphrey remained till 1771.

In 1766 he exhibited at Spring Gardens a portrait in miniature of John Mealing, the old and well-known model of the Royal Academy, which was greatly admired, and was purchased by the King, who at the same time commissioned Humphrey to paint miniatures of the Queen and other members of the Royal family. From that period must be dated his great success, and, having been taken up by the Royal family, he became one of the most popular miniature painters of the day (see Plate LXIII., fig. 2). Amongst his papers, which are preserved in the British Museum, is a

## JOHN SMART AND OTHERS

1

Mooiz Ud Deen Sultaun  
A drawing by John Smart  
British Museum

2

Abd ul Khalich Sultaun  
A drawing by John Smart  
British Museum

3

Elizabeth Dawe  
By herself  
Owner: Mr. E. M. Hodgkins

4

“Suliman Aga, Capitaine du Bey  
de Tripoli. Peint en Angleterre par  
ordre de la Duchesse de Richmond  
en 1782 par O. H.”  
By Ozias Humphrey  
Owner: Mr. C. H. Hart, San Francisco







note-book, dated 1768, in which he has recorded the names of a large Chapter XII number of his sitters, and from that list it will be seen that many of the John Smart and Ozias important people about the Court were his patrons. The names include Humphrey the following:

Lord Ancrum,	Captain Garstin,
Lord Athlone,	Duke of Gordon,
Lord Bateman,	Lord Gower,
Mr. Bathurst,	Lord Granard,
Lord and Lady Beauchamp,	Lord Hinchingbrook,
Mr. Boothby,	Lord Home,
Duke of Buccleuch,	Sir John Kay,
Lord Bristol,	Miss Lewis,
Lady Sarah Bunbury,	Lady Lindsey,
Sir Charles Bunbury,	Mr. Lutterell,
Lord Burghersh,	Lady Jane Macartney,
Lord Carlisle,	Duke of Marlborough,
Mr. Chambers,	Lady Mount Stewart,
Lord Cholmondeley.	Sir Richard Musgrove,
Lady Lucy Conolly,	Lord Pembroke,
Lord Craven,	Duke of Richmond,
Dr. Cust,	Lord Stamford,
Lord Dalhousie,	Sir William Wynn,
Mr. Henry Drummond,	Lady Young.
Lord Exeter,	

Another record in the same note-book tells us that Alefounder made some gold frames for Humphrey's miniatures, and records the payment to him of some considerable sums of money for such frames. Alefounder has already been referred to in the chapter on the artists who exhibited in the Royal Academy in its early days. In an account-book kept by Humphrey at this time there are notes of his banking account with Messrs. James and Thomas Coutts, but the entries are very few, and do not afford us much information either as to his prices or as to the condition of his finances; his account-book, however, records his rent as £70 per annum, and shows us that he was earning five or six hundred a year. The same volume contains a careful list of his household linen, and a long list of the prints and drawings he was gradually collecting. This volume is numbered Add. MSS. 22,948 in the British Museum. It would appear that the banking account was not kept for very long with Messrs. Coutts, but was transferred to Sir Robert Herries and Co. In 1772 Humphrey seems to have had two troubles. He was engaged to a girl to whom he was very much devoted, and, as far as can be found out, the very date of their marriage appears to have been fixed, when, within two or three days of the time, the lady changed her mind, and married another artist on the very day on which she was to have married Humphrey. Within a few

**Chapter XII** weeks of this unfortunate circumstance, Humphrey had a fall from his horse in Hyde Park which brought on concussion of the brain, and so seriously impaired his nervous system that he was unable to pursue his profession with his customary success, and for many months was entirely laid aside. He had long cherished a desire to go abroad, and had frequently talked it over with his great friend George Romney. Romney had painted a portrait of Humphrey which, with a picture of an old man, was sent to an exhibition in 1772, near Exeter 'Change. It was the last of his exhibition pictures, for after 1772 he sent no more during his life. The portrait, which was engraved by Caroline Watson, and is a very fine example of Romney's work, is at Knole. The journey to Italy was planned as soon as Humphrey was well enough to leave his room, but by that time Romney fell ill of a fever, and the journey had to be postponed for a few months.

It was not until March 20th, 1773, that the two friends set off together for Rome. There are a few notes of the trip to be found in Humphrey's note-book (22,949 in the British Museum), with reference to their visits to Versailles, Rome, Florence, Bologna and Milan, but they add very little to our information respecting the artist. The first night of the journey was passed at Sevenoaks, in order that the two artists might look at the many interesting possessions of the Duke of Dorset at Knole. They appear to have been splendidly received at this house, as the Duke was attached to each of the artists. As already stated, the portrait of Humphrey is at Knole, and there are several of Humphrey's miniatures in the same house. The note-book which contains information as to the Italian trip has also some pages which were written in 1790, and which refer to Humphrey's visit to Peterborough. They give a list of the pictures at Orton House, near Peterborough, which was the property of the Duchess of Dorset. Romney returned to England after two years' absence abroad, leaving Humphrey still in Rome, where he stayed for four years, not returning to England till 1777, when he went back to the west of England instead of coming to London.

It was at this time that Humphrey became involved with Delly Wickers, the daughter of William Wickers, a shopkeeper, of New Road, Oxford, a woman of some considerable attractions, but almost illiterate. By her, on the 15th of June, 1779, Humphrey had a son, who was called William Upcott, after Humphrey's mother, who was a Miss Upcott. Delly Wickers died in 1787, and was buried at Abingdon. William Upcott, or William Upcott Humphrey, as he was first of all called, became a very remarkable man, and to him is due the preservation of any notebooks, sketch-books, or papers which belonged to his celebrated father. Upcott had a strange life. When but five years old he was sent to Oxford, to be taught by a man named Mitchell, a clever scholar, who had a mad wife and two daughters who were proficient students in Hebrew, Greek, and Latin. Young Upcott seems to have been taught the dead languages by these two girls even before he was able to read his own. In 1787

he was sent to the grammar school at Witney; two years later, to a school at Bicester, and thence to the care of a tutor at Reading; but at this man's house he was nearly starved, and had to go out into the streets to beg from passers-by the food he was unable to obtain from his tutor. Chapter XII  
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As soon as Humphrey was aware of this state of affairs, he removed him from Reading and sent him to Uxbridge. When Upcott was fifteen he was apprenticed as a bookseller to Wright in Piccadilly, and was with him for some few years; he then went to Evans, another bookseller, in Pall Mall, and in 1806 was appointed sub-librarian to the London Institution, a position which he held till 1834. He was an enthusiastic collector, commencing with tokens and coins, and gradually buying prints and books of all kinds, especially catalogues of sales and autograph documents. In 1834 he had, it is said, 2,234 books in his library, and he was then residing at 102, Upper Street, Islington; but the collection rapidly increased, and two years afterwards, when he issued his catalogue, he possessed 32,000 autograph letters, besides many thousands of books. He will be remembered by the fact that he rescued the diary of John Evelyn from destruction, and interested himself in its publication, the first edition of that invaluable work having been issued by Upcott. Ozias Humphrey was very much attached to his son, an attachment which was most warmly reciprocated, and everything which had any connection with the great miniature painter was very precious to Upcott. Humphrey left his son everything that he had, and Upcott states that it was the possession of the volumes of correspondence which had belonged to Ozias Humphrey, including letters from many notable men of the day, that enkindled in his mind the desire to make a great collection of autographs. These eight folio volumes were sold after Upcott's death at Sotheby's on the 25th June, 1846, to a man named White of Brownlow Street for £16, but I have not been able to ascertain where they now are. William Upcott died at his house, which he called Autograph Cottage, on the 23rd September, 1845, at the age of sixty-six, and was buried at Kensal Green. A portrait of his mother, Delly Wickers, a copy by Wageman after the original by Ozias Humphrey, is in the British Museum amongst the Upcott papers in volume 21, 113. To the famous collection of autographs which Upcott made, and to which he devoted considerable time and cost, we owe the preservation of very many documents which are now of inestimable value, and are to be found in the British Museum.

On Humphrey's return to the west of England he seems to have employed himself mainly in oil painting, and for the first year or two his sight troubled him, and prevented his painting miniatures. This worry with his sight was the result of the fall in Hyde Park, and it became more serious as years went on. In 1779 Humphrey came up to London and exhibited portraits at the Royal Academy, whole lengths and others. His name appears in the Academy list also in 1780 and in 1783; but there are no names to any of his pictures, and the promise of his early miniatures

**Chapter XII** was not sustained by his large canvases. A fine example of his work at **John Smart** this time is the portrait of Suliman Aga (Plate LXXIV., fig. 4), which belongs to Mr. Hall of San Francisco. It is inscribed "Suliman Aga, Capitaine du Bey de Tripoli. Peint en Angleterre par ordre de la Duchesse de Richmond en 1782 par O. H." **Humphrey**

Humphrey resided in Newman Street, and was at that time an Associate of the Royal Academy, becoming an Academician only in 1791. Disappointed with his work in oil, and being assured that there was great demand for miniature work in India, he embarked in 1785 for that country, visiting Calcutta, Benares, Lucknow, Moorshedabad, and many other native Courts. Here he had considerable success. His work was very attractive to the native princes, and his pencil drawings, which were of great beauty, as well as his dainty miniatures, were in great demand. Many examples are still greatly cherished in the native Courts of India. In the British Museum there is a series of his sketch-books, filled during his Indian trip. One volume (15,963), dated 1785, contains some very beautiful wash drawings, representing scenes in the Cape Verde Islands, the Canaries, Teneriffe, and the Cape of Good Hope. Another (15,962) has scenes in Calcutta, Benares, and Lucknow; and there are smaller volumes (15,958 and 15,959), dated 1786, which contain other sketches made at Lucknow. In the latter one, which contains several clever drawings of native men, is a memorandum in Humphrey's writing, to the effect that he was introduced to the Nabob of Lucknow on the 8th April, 1786. A long foolscap sketch-book (15,964) contains sketches of Benares done in October, 1786, and an octavo volume (15,960) has several sketches of Calcutta and St. Helena. A very large volume, exceeding folio size (15,965), is dated 1787, and contains some interesting views of Calcutta and Lucknow, drawings of mosques and of the famous "Taj," a drawing of the Persian College built by Mr. Hastings, and two powerful sketches of a cotton tree and a banyan tree; there are also some drawings of St. Helena in the same book. Humphrey evidently attached considerable value to these sketch-books, since in more than one of them is a notice to the effect that, should they be lost, the finder of them will confer a lasting favour upon the artist if he returns them. In other books Humphrey has placed his bookplate, with his coat of arms, *paley of six sable and ermine*, with the words "Humphrey, Pictor," underneath it. He brought the books back again with him to England, and records his English address, "Corner of St. James's Street, 1790," in more than one of them. They passed into the possession of William Upcott, and at his sale were acquired by the British Museum.

Amongst the Wellesley papers in the Museum there is a petition from Humphrey (13,532) to the Governor-General referring to a debt owing to him. He stated in this petition that he left his work at Calcutta to attend upon the Nabob Vizier at Lucknow on the 17th January, 1786, and that he continued painting at the Court at Lucknow till the 26th July of that year, and was not able to return to Calcutta till the 9th of

November. His account for portraits which he painted was 47,000 rupees, and it was submitted first of all to Colonel Harper, the Resident, who approved of it. The Nabob was so pleased with the work the artist had done that he at once offered to increase the payment, and eventually added 3,000 rupees to the account, making it 50,000. He was not, however, in a position to defray the whole amount at once; but he paid 5,000 rupees to the artist and gave him his bond for the remainder, due at the end of the next year, and bearing interest at the rate of 12 per cent. Colonel Harper assured him that the security was perfectly good, and he accepted it. By 1793 Humphrey was back again in England, but had not received payment of his bond. He had appealed to Earl Camden to assist him, and had submitted his petition also to the Hon. W. Dundas, who had spoken of it, he said, to Pitt and to Grenville. The Nabob Vizier succeeded to immense treasure in 1796 by the death of a Begum. While Humphrey, however, was in England, the Nabob Vizier died, and was succeeded by his son, Ali Khan; but there was a considerable sum due from the late ruler to the East India Company, and Humphrey tried hard to obtain a settlement of the money which was due to him through the arrangement as to the payment of this debt. Year after year passed away, and yet no money could be obtained, and at length the papers show us that the artist, then living at Knightsbridge, made one final appeal, which is dated June 17th, 1798, and in which he begged that the Governor-General would give attention to the heavy payment which was still due to him. In the petition he mentioned that Sir John Macpherson and Sir John Kennaway were both fully aware of the justice of his claim, and that his agents in Calcutta, Messrs. Barber and Palmer, were authorized to receive the money due to him, and to give receipts on his behalf. It is clear that some satisfactory acknowledgement of this petition was received, as amongst Upcott's papers is a letter which he wrote from 169, Piccadilly, on the 25th June, 1798, to his grandmother, Mrs. Sarah Wickers, of Oxford, in which he refers to the fact that Humphrey was claiming £14,000 from the Government, and that the claim was soon to be settled. As far as I can ascertain, however, there is nothing in the British Museum, or India Office, to prove that the artist ever received the money, although there is a reference in 1799 to a small sum in part payment being sent to Humphrey. The interest of the papers lies in the evidence which they give us of the period during which Humphrey was in India, and of the work he did there.

As we have already seen, Humphrey returned to England in 1788, but in a poor state of health; and then commenced a correspondence between him and Upcott. There is not very much of importance to be learned from the letters. In one of them Humphrey states that he has just bought Dupper's "Life of Michael Angelo," which interested him very much, and he begged Upcott to come round and see him; and in other letters they corresponded respecting books and autographs, in which they

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**Chapter XII** were mutually interested. A book, containing part of the banking account of the artist with Sir R. Herries and Co., is in the British Museum (22,952); but, as few names are given for the payments in it, it does not give us much information respecting Humphrey's fees. The only notable entry is a payment of £50 from the Duke of Dorset. From another book we obtain the information that Humphrey obtained his colours from a man named George Willison, who lived at 83, Newman Street, and we have notes of the prices in rupees which Humphrey obtained in India. At the end of one book is a reckoning of some rupees that were due to him, which is as follows: "G. D., 1,000; R., 1,000; Colonel M., 1,000; Shah Jan, 2,800; G., 500; —, 800; —, 800; total, 7,700." There are very few names in any of the sketch-books. In one there is a large oval drawn, which is recorded as being the size for Mr. Blair's miniature, and in another there is a portrait of Mr. Wombwell's servant. There are also sketches of one or two of the passengers on the ship by which Humphrey came home. During his second residence in England he does not appear to have attempted oil painting, but to have devoted his attention first of all to miniatures. He lived, as we have already seen, at the corner house of St. James's Street, and found considerable employment.

Two beautiful miniatures in the collection of Mr. E. M. Hodgkins, representing the Countess of Warwick (Plate LXXV., fig. 4) and Kitty Fisher (Plate LXXV., fig. 3), and a fine one of Queen Charlotte, which is at Windsor (Plate LXXV., fig. 2), may be attributed to this time, and also a very charming one of the Countess of Thanet (Plate LXXV., fig. 6), which belongs to Lord Hothfield. Humphrey's chief work, however, was the ornamentation of a cabinet for the Duke of Dorset at Knole with miniature copies from the large portraits in that house. He finished fifty of these miniatures, when, from the excessive application, added to his own weak health, his sight began to fail him. He then started to paint in crayons, and is said to have gained his full membership of the Academy, which he acquired in 1791, really from his clever work in crayons, and not from his miniature paintings, by which he is now so much better known. He was appointed portrait painter in crayons to the King in 1792. He was a great admirer of Sir Peter Lely, or Lilly, as he was so frequently called, and in one of his note-books in the British Museum is a long, elaborate account of Lely's method of work, and many of the artist's recipes for colours. Several of Humphrey's crayon pictures were exhibited at the Royal Academy, and obtained for him considerable repute. His last works, executed in 1797, were portraits of the Prince and Princess of Orange. There is a letter from the Princess amongst the Upcott papers, dated April 27th, 1797, making an appointment with the artist for a final sitting. This last sitting from the niece of Frederick the Great Humphrey was unable to receive, for his sight suddenly and entirely failed, and the portrait, which is still in Holland, remains unfinished.

## OZIAS HUMPHREY AND OTHERS

1

The Countess of Euston  
By Hoppner  
(Signed)  
Collection of Mr. J. Pierpont Morgan

2

Queen Charlotte  
By O. Humphrey  
Windsor Castle collection

3

The Countess of Warwick  
By O. Humphrey  
Collection of Mr. E. M. Hodgkins

4

Kitty Fisher  
By O. Humphrey  
Collection of Mr. E. M. Hodgkins

5

Mary Barber  
By Christopher Barber  
Collection of Mr. E. M. Hodgkins

7

Arthur Barber  
By Christopher Barber  
Collection of Mr. E. M. Hodgkins

6

The Countess of Thanet  
By O. Humphrey  
Collection of Lord Hothfield







Humphrey's first residence on his return was in Newman Street; then **Chapter XII** he went to St. James's Street, and latterly to Thornhaugh Street, where, **John Smart and Ozias Humphrey** at Mrs. Spicer's, No. 39, he died in the front room on the second floor, on **Humphrey** Friday, March 9th, 1810, between the hours of five and six in the morning. He was buried in the ground behind the chapel of ease to St. James's, Piccadilly, in the Hampstead Road, without any gravestone; but Smith tells us that his death and place of burial were recorded by his brother, a clergyman to whom the Duke of Dorset had given a living, on the family tombstone at Honiton.

A collection of his own works, which he had retained, was left by William Upcott by his will, dated 1833, to his friend Charles Hampden Turner, Esq., of Rook's Nest, near Dorking; but in some way or other the bequest did not take effect, and after Upcott's death the collection of miniatures was put up for sale at Sotheby's in 1846. Mr. Hampden Turner, however, claimed them all as his property, and they were knocked down to him for £90, being apparently bought in by him for that sum. It is a great mystery as to what has become of these miniatures. They should still be in existence, together with several volumes of Humphrey's sketches, his colour-book, colours and brushes, all of which appear to have passed either by bequest or purchase to the same gentleman. The present Mr. Hampden Turner assures me, however, that there are no miniatures whatever at Rook's Nest. The series was one of considerable importance, and comprised finished or unfinished miniatures or sketches on ivory of the following persons:

Mrs. Amherst,	Mrs. French,
Ali Khan,	The Marquis of Graham,
Mr. Archer,	John Hall the engraver,
Mr. Aston,	Mrs. Harding,
The Duke of Beaufort (done in 1771),	Warren Hastings,
Madame Baccelli,	Mrs. Warren Hastings,
Mrs. Bouvierie,	Mr. C. Hitch,
Mr. Burke,	Lord Huntingdon,
Lord Bute,	Mr. Hunt,
Miss Caton,	Hyper Bey Khan,
Lord Craven,	Miss Ireland,
The Hon. B. Craven,	Mr. Jones (1767),
Master Crewe (after Sir Joshua Reynolds),	Master Lamb,
Viscount Dillon,	Mrs. Edwin Lascelles,
Mr. Dillon,	Sir William Lemon,
Captain Duff,	Lady E. Lambert,
Miss Elliott,	Mr. Lockhart,
Miss Farren,	Mr. Magnus,
	Mrs. Magnus,
	Mary, Duchess of Montagu,

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**Humphrey**

The Nabob Vizier,  
Mrs. Nesbit,  
Mr. Ottley,  
Miss Payne,  
The Countess of Pembroke and  
Dorset (painted after another  
picture),  
Mrs. Sawbridge,  
Mr. Trench (mentioned as the  
finest miniature of the series),

Mrs. Twisleton,  
Mr. Upcott,  
The two Ladies Waldegrave,  
Mr. Woodmas (painted in  
1771),  
Mr. Wyndham,  
Mrs. Yates,  
Humphrey's own portrait, and  
many more.

It seems inconceivable that a collection of such importance as this should have been lost sight of, but I have not been able either to find a single one of these miniatures in any other celebrated collection or to obtain any information as to the whole series. Part of another series painted at Knole, consisting of twenty miniatures in all, portraits of the Sackville family and some of their connections, painted partly from life and partly from family portraits at Knole, belongs now to Mr. Pierpont Morgan, who acquired them at a very high price. It includes portraits of the first, second, and third Earls of Dorset and their wives; the wife of the fourth Earl, Mary Curzon; Sir George and Sir Nathaniel Curzon; the sixth Earl of Dorset, who was created Earl of Middlesex, and his second wife; the wife of the fifth Earl and the wife of the eighth Earl; the first, second, and third Dukes of Dorset; Lady Lucy Conolly, Lady Sarah Bunbury, Lady Middlesex, Lady Bellingham, and others, most of them having been painted about 1790. This is the only long series of Humphrey's portraits, beyond those still remaining at Knole, with which I am acquainted, and it is strange that the much more important series which certainly was at one time at Rook's Nest cannot now be found. There was a sale at Christie's after Humphrey's death which included a great many of his sketches and studies, and certain prints and pictures which he had collected.

Humphrey is not likely to be specially remembered for his work in oil, which was in no way remarkable, but his miniatures and crayon drawings are delightful. He possessed more of the characteristics of Reynolds than did any other miniature painter of the time. Simply composed, well drawn, sweetly coloured and always graceful, not wanting in character or in resemblance, his miniatures possess a charm which will always maintain for them a high place. His colouring was brilliant, but the main characteristic of his work was its exquisite enamel-like quality, and in that he and John Smart are allied to each other. Each of them was able to obtain a smooth, glistening quality in very rich, subdued colours, wrought up to the highest point of finish, resembling in some degree the work of Petitot in another medium. It is not very easy to describe the curious characteristic of the eyes in the miniatures by Humphrey, which affords

the easiest means by which they are tested. He was fond of a long, narrow eye, very full, resembling that of a gazelle or deer, and when once this characteristic is recognized, his work will be detected in an instant. There is also a languorous and sad look in almost all the faces of his women, which is very marked. He was fonder than were most of his contemporaries of elaborate backgrounds, and adopted in his miniatures a treatment which often recalls the portraits of Reynolds. There are curtains, trees, and landscapes; there is heavy, overhanging foliage; there is occasionally a marble balustrade or pillar, at other times a table on which the fair sitter rests her hand; sometimes, as in the portrait of Kitty Fisher (Plate LXXV., fig. 3), doves are introduced, at other times a robin or a squirrel, and these accessories do not appear in the miniatures of other men of that time.

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and Ozias  
Humphrey

The spelling of Humphrey's name has always been somewhat of a mystery. His boyish copy-book is preserved in the British Museum (No. 22,947), and is dated 1754 and 1755; it was acquired from Mr. Dawson Turner's sale on the 7th of June, 1859, and in it the artist spells his name quite clearly in round text hand "Ozias Humphry." On many occasions, however, Upcott spells it "Humphrey," and towards the end of his life Humphrey himself appears to have accepted that spelling. In many books of reference it is spelt Humphreys, and there are letters of Upcott's in existence in which he adopted that spelling. His best works the artist signed "O. H.," sometimes placing "H" as a small Roman capital within a much larger "O," and at other times writing the two initials in Roman capitals side by side, either with or without the word "Pinxit."

There is no doubt that much of his early life, when he was residing at 21, King Street, Covent Garden, was spoiled by his having been jilted by the lady to whom he was so much attached. It has been said that immediately after her marriage he appealed earnestly to James Payne the architect, to accept him as a suitor for his daughter; but the permission was obstinately refused, and James Payne's daughter was afterwards forced by her father to marry Tilly Kettle the portrait painter, whose most able work was done in India, but who at that time was in London, residing in Old Bond Street. Then came his accident, and from that time his habits changed and his health broke down. He has one other claim to be remembered. He was the first master to the lad who afterwards became the celebrated John Opie, R.A., lecturer on painting to the Royal Academy. Opie was the Cornish boy who had been taken up by Dr. Wolcott, better known as Peter Pindar, and in 1781 Wolcott wrote from Truro to Humphrey, asking him as a personal favour to receive into his house "an uncouth, raw-boned, country lad," about fifteen years of age, with whom he found he had encumbered himself, and who, Wolcott said, had "run mad with paint." The youth offered to come to Mr. Humphrey to clean his brushes and palette, and make himself useful in the house, without wages, and for the pleasure of being with a painter of his knowledge and eminence. He came to London, resided with Wolcott at Orange

**Chapter XII** Court, Leicester Fields, and was, during the day, in Humphrey's studio; John Smart and Ozias but the arrangement only lasted a few weeks. Humphrey

Humphrey's miniatures can be found in most of the notable collections, and one of the most delightful examples of his work is at Belvoir Castle, and represents Anne, Countess of Northampton, daughter of Charles, fourth Duke of Beaufort, and sister of Mary Isabella, Duchess of Rutland. This miniature is a fine example of the exquisite finish and silky texture of Humphrey's best work. There are some of his works to be seen in the Holburne Museum at Bath; Lord Spencer has a very fine one of Lady Georgina Spencer; there is a capital portrait of Dr. Wolcott, done in 1783, in the possession of the Hughes Anderdon family; there is a delightful portrait of a lady unknown at Goodwood; Lord Crewe has a very fine one, mounted in an oblong ivory box, of Mrs. Crewe, afterwards Lady Crewe, in a masquerade dress, holding a distaff; and an exceedingly fine portrait of a Jew is in Mr. Hemming's collection. The Hampden Turner series, to which reference has been already made, is known to have been in the possession of the family as recently as 1865.

In the information which Smith states concerning Humphrey in his "Nollekens and his Times" he gives the following anecdote, which Mr. Udney related to Mr. West. "One morning," he says, "on the arrival of Ozias at Teddington, Mr. Udney accosted him with, 'Well, Mr. Humphrey, I am glad you are come to-day, for we are to have the Stadholder to view our gallery of pictures.' 'God preserve me, you don't say so?' exclaimed Mr. Humphrey. 'Well, then, if that is the case, I will go and take a nap, that I may be brilliant in the evening.' He then retired to the room usually allotted to him, and fell fast asleep. At night, when the yard dog was about to be let loose, Mrs. Udney, whose mind had been continually running upon the Stadholder and his suite, recollects for the first time the morning arrival of Mr. Humphrey, and sent a servant to look for him. The man, after repeated knocking at his chamber door, receiving no answer, went in. Mr. Humphrey awoke, and upon the servant's drawing back the curtains, his first question was to know if the Stadholder had come. 'Come, sir!' replied Andrew, 'Lord bless yer, why, he's been gone these six hours; it's eleven o'clock.'"

Smith considered that after Mr. Humphrey's return from India his manner was rather pompous; "but," he adds, "however that may have been, true it is that he recollects with the sincerest gratitude every favour conferred upon him, and never designedly hurt the feelings of any one, his sympathetic tenderness extending itself to objects slighted by others and frequently in silence softening the sufferings of the most neglected necessitous. I am sure," concludes Smith, "that no one could retain a larger circle of friends to the hour of his death than Ozias Humphrey."

Hayley, in his "Life of Romney," makes the following allusion to Humphrey's abandoning, after his accident, the art of miniature painting for portrait painting on a larger scale:

Thy graces, Humphrey, and thy colours clear  
From miniature's small circle disappear.  
May their distinguished merits still prevail  
And shine with lustre on a larger scale.

**Chapter XII**  
**John Smart**  
**and Ozias**  
**Humphrey**

Two other lines, addressed to Humphrey by Mr. Owen Cambridge, and quoted in Archdeacon Cambridge's edition of his father's works, are as follows:

But Humphrey, by whom shall your labours be told?  
How your colours enliven the young and the old.

## CHAPTER XIII.—THE PAINTERS OF THE NINETEENTH CENTURY



T is not very easy to distinguish the painters of the eighteenth century from those of the nineteenth. The division that has to be made is purely arbitrary, but at the same time such a division does help to mark the very distinct divergence which occurs between those painters whose best work was executed in the eighteenth century and those who worked for the most part in the nineteenth. As a matter of fact, as another writer has pointed out, the period covered by the reign of George III. almost exactly represents the best period of the renaissance of miniature art. There are few among the greater artists practising in this branch of portraiture who worked beyond, say, 1820, and from the early part of the nineteenth century set in the decline which took place in miniature portraiture. The introduction of photography has usually been considered as the principal factor which led to this decline. In a sense, perhaps, it is so; but there were other reasons which helped to produce the lamentable effect. A desire had sprung up for larger portraits than had hitherto been produced. The pendulum of taste, which had swung towards the very minute portraits of an earlier period—portraits the size of which had been determined since the time of Elizabeth by the high cost of the materials, as well as by the minute finish which was so popular—now swung far in the opposite direction, and the desire arose to have miniature portraits painted on ivory as large as possible. This taste could not have been gratified but for the discovery of a new method of cutting the ivory, a plan by which very large pieces could be taken by means of a lathe in exceedingly thin slices from the circumference of the tusk. These large thin shavings were then, by means of heat and very slow pressure, rendered nearly flat, and the process was completed by the bedding down of the pieces of ivory on to a panel which had been provided with a soft cushion of india-rubber. Ingenuity had also rendered it possible to join pieces of ivory to one another; but it will be readily recognized that this curved ivory never became absolutely flat, and that it was very liable to crack and split. The joints also, however carefully made, were almost sure to show, while the least warmth caused them to open and become unsightly in the picture. The process was, however, considered to be one of great advantage, and there was an eager desire amongst the artists of the day to avail themselves of it, and to acquire the largest pieces of ivory which it was possible for the manufacturers to produce. A further cause of the decadence of

miniature art is to be found in a growing desire on the part of the artists of that day to imitate oil painting, and to introduce into their portraits every kind of accessory, such as the oil painters of the time had space and scope for introducing on their large canvases. They were seldom content with what had contented their predecessors, the head alone, or the head and bust. They aimed at full-length figures, seated on stone balconies or in elaborate chairs by the side of equally elaborate tables. They provided behind their sitters groups of trees, stone columns, fanciful landscapes, heavily draped, richly trimmed curtains, and suchlike accessories; and they painted the portraits with dark, rich colouring, heavy shadows, and an elaborate fullness of technique, in order to rival their great competitor the oil painter. To a certain extent the movement resembled that far earlier movement in oil painting which took place at Bologna, under the auspices of the Carracci, and it was as popular in its time as was the eclectic movement which first arose in Bologna. Still another element of unfortunate result was the change which was so rapidly taking place in the time of George IV. in costume and in the manner of dressing the hair. The simplicity of the earlier styles of costume, which had been so advantageous to the miniature painter, was giving way to extraordinary vagaries of dress. The ugly coat, with its hard, stiff stock, then so popular for a man, the very low-cut dress, supported on the sloping shoulders by a very narrow band, leaving the whole of the arm bare, were far less beautiful than the fashions of an earlier day. The whiskers of the men and the long ringlets of the women rendered artistic portraiture a task of much difficulty, and even when children were concerned, the style in which they were dressed was far removed from the graceful costume of a somewhat earlier period. It was, then, this series of factors—the growing desire to imitate oil painting, the absurd wish to paint very large portraits on flattened and joined pieces of ivory, the necessity in such portraits for the introduction of absurd accessories, and the increasing ugliness of costume and coiffure—that handicapped the miniature artist and caused the decadence of his art. When upon all this came the advent of photography, the art of miniature painting died away, and then followed the period of neglect and indifference to the pictures of the seventeenth and eighteenth centuries from which we are only now happily emerging.

A few names stand out as those of excellent masters of miniature painting in the nineteenth century, the few whose works are still esteemed, who saved the period from the charge of being entirely barren and commonplace. These men were Robertson, Newton, Ross, J. C. D. Engleheart, Comerford, Egley, and Chalon, and, last of all, Anthony Stewart; but, besides them, there were a number of smaller artists deserving of attention. They may, perhaps, be dealt with in alphabetical order, as they overlap one another in period; and, as already stated, the line cannot be drawn too definitely between the painters of the eighteenth and the nineteenth

centuries, and the division which has been made in this chapter is purely one of convenience.

To take the superior men first, Alfred Edward Chalon was a Swiss, the younger brother of John James Chalon, the Royal Academician. He was born at Geneva in 1781, and, as he lived till October, 1860, was perhaps one of the very last of the true miniature painters, his work extending well into the reign of Queen Victoria. His artistic results were by no means confined to miniatures. He painted full-length portraits in water-colour, and drew many in pencil. He tried oil painting, he attempted etching, and even steel engraving; and was for many years an exceedingly fashionable artist, whose work was in great demand. He was a member of the short-lived Society of Associated Artists in Water Colour, and founder and first President of the Sketching Society. He became an Associate of the Royal Academy in 1812, and, four years later, a Royal Academician, and he was appointed portrait painter in water-colours to Queen Victoria, who very greatly admired his work. It is quite evident from a perusal of some letters referring to Chalon, that one of the great causes of his popularity was the care which he took in painting the elaborate costumes of the ladies of his day. He gave far more attention to the silk and satin, lace and fur of the costume than he did to the faces, aiming to represent in as realistic a manner as possible every detail of the dress with which his fair sitter was so pleased. There was a fashion both of face and of form in his time, just as surely as there was in the time of Cosway; and this fashion Chalon rendered to perfection, forming all his faces more or less, especially in the early days of Queen Victoria, upon the style of the Queen's features, and almost invariably arranging the hair as the Queen then wore it.

Perhaps of the miniature painters of this time Chalon was the most brilliant; his style was light and dexterous, indeed, almost flippant, a contrast to the solid and strong workmanship of the only really great man of the nineteenth century, Andrew Robertson. Chalon's art reflected his nature; he was a brilliant man, an active host, a witty companion, a sparkling conversationalist, full of gossip and anecdote, and an accomplished musician; an Englishman by education, who was, however, a Frenchman in vivacity of talk, and in every grade of society a great favourite. It is unfortunate that the offer which he made in 1859 to give to the inhabitants of Hampstead a collection which he had formed of drawings, sketches, and paintings by himself and his brother was not accepted. He had been a successful man, and was prepared to couple with his gift an endowment for its maintenance; but the inhabitants of Hampstead were unable to provide a suitable building, and the proposal fell to the ground. He then offered the collection to the British Museum, and negotiations were in progress at the time of his death; but eventually the whole was scattered, and the chance lost for ever of having in one building a series of works which would have represented certainly the most notable miniature

work of this period. Chalon died in his old home on Camden Hill, where **Chap. XIII**  
he and his brother—two bachelors together—had resided; and the two **The Paint-  
ers of the  
Nineteenth  
Century**  
artists were buried in the same grave in Highgate Cemetery.

John Comerford was as popular in Ireland as Chalon was in England. **John  
Comerford**  
He was the son of a flax dresser at Kilkenny who studied in the schools of the Dublin Society of Arts, and in 1809 sent over two of his miniature portraits to the Royal Academy. He was a man of very strong prejudices, and at the time when it was proposed to establish a Royal Academy of Arts in Ireland, and to couple with it a picture gallery, Comerford opposed the scheme most fervently. He had small belief in the success of any Academy, or in the influence which it exercised upon the training of students; and he stopped a near relation of his from entering as a student at the schools where he had himself been trained. His work has no remarkable merit; it is quiet and low in its colour scheme, and the portraits are carefully finished, but there is little inspiration about them.

Two popular women painters of the day were Miss Costello and **Louisa Stuart  
Costello**  
Mrs. Mee. Louisa Stuart Costello was born near Boulogne in 1799, the daughter of Colonel Costello, and received her early training in miniature painting in Paris. She came over to London about 1820 to practise her art, and exhibited at the Academy in 1822, 1823 and 1825, and again in 1833 down to 1839. Her portraits show signs of grace and of refinement, but they have little distinguishing merit. Her power of combination of colour was by no means satisfactory, and the affected simper of the day grew, if possible, more affected in her miniatures. It was the time of "prunes and prism," and the period in which painting on velvet and decorating glass vases with flowers cut out of chintz were the recreations of the average educated girl, and Miss Costello's miniatures reflect the affectation of the period. She was successful, not only with her portrait paintings, but with her advances into the field of literature. She wrote a work entitled "Specimens of the Early Poetry of France," another called "The Rose Garden of Persia," a book of poetry called "Songs of a Stranger," and one or two works on "French Manners," besides many articles and poems for books intended for ladies' boarding schools and for such annuals as "The Keepsake." She was a clever musician and a graceful dancer, and in deportment and manners was considered to be a model for every well-trained girl. Her success enabled her to maintain her brother at Sandhurst College, and to assist her mother; and eventually, when she was prevented by illness from working any longer, she was the recipient of a small pension, which had been purchased by a group of her admiring friends. Unfortunately, towards the close of her life she was attacked by an incurable disease, and she died in great distress on the 24th of April, 1870, at Boulogne, to which place she retired on relinquishing the active pursuit of her profession.

Mrs. Mee was capable of far more creditable work, and some of her **Mrs. Mee**  
miniatures, painted in the style of Cosway, are of unusually high merit.

The circumstances of her life to some extent resemble those of Miss Costello; she was a highly educated person, who had been trained in a large girls' school at Westminster, kept by a French lady, and was clever as a musician, a poetess, and a painter. She was the eldest daughter of John Foldsone the portrait painter, who practised in the latter half of the eighteenth century, and exhibited at the Academy from 1771 to 1783. He died young, leaving behind him a family of nine, of whom Anne was the eldest. Her education, which came to an end at the death of her father, enabled her to start in the profession of art, and she rapidly acquired considerable reputation. She was taken up by several well-known people, and after a while introduced to George IV., who admired her work and paid her many compliments. Several of her miniatures are in the Royal collection at Windsor. The support of her mother and eight brothers and sisters fell very largely upon her shoulders; and Miss Berry, Horace Walpole's friend, in her "Memoirs" speaks of Anne Foldsone as working exceedingly hard to maintain her numerous relatives, and states that she had so many commissions that it was dangerous to pay for her miniatures until they had actually been received. When at the very zenith of her popularity she married an adventurer, repeating in this respect one of the events in the career of Angelica Kauffman. The man was a good-looking scoundrel of the name of Mee, who pretended to belong to a respectable family and to have a considerable fortune, but neither of his statements had any foundation in fact. She soon left him, but she had to assist him for many years, in fact until he died, and her life was one, therefore, of continual and discouraging hard work. When she had considerably passed middle age, her rascal of a husband died; and as by this time her brothers and sisters had been launched in the world, she was able to gather together some small means for herself. She retired from practice in 1838, but lived a great many years afterwards, and died at a very advanced age, on May 28th, 1851. Queen Victoria and the Prince Consort are said to have spoken to her at the opening of the 1851 Exhibition, when she recalled to their memory several events of the preceding reigns. She commenced, but never completed, a work of engraved portraits of beauties of the time of George III. There is a very charming example of her work at Belvoir Castle, representing Lady Elizabeth Manners, afterwards Lady Elizabeth Norman, and Lady Katharine Manners, afterwards Lady Forester, when children. They were daughters of Charles, the fourth Duke of Rutland, and are represented in white dresses (Plate LIX., fig. 3), with white tulle in their hair. The style of the portrait is distinctly that of Cosway, but the colouring is more ruddy, and a curious characteristic of her work, a strange ruddiness about the eyes, is very noticeable in this miniature. I am inclined to think that it is the best thing she ever did, and am sure that it must have been painted after a careful study of the works of Cosway and Plimer. There is a certain washy character in her painting of drapery, a too great ruddiness in the face, and perhaps an over-fullness in the

# J. C. D. ENGLEHEART

1

## George Engleheart

Owner: Sir J. Gardner D. Engleheart, K.C.B.

2

J. G. D. Engleheart  
Aged 12  
Owner: Henry L. Engleheart, Esq.

3

A Lady, name unknown  
"P" on reverse  
Owner: J. Pierpont Morgan, Esq.

4

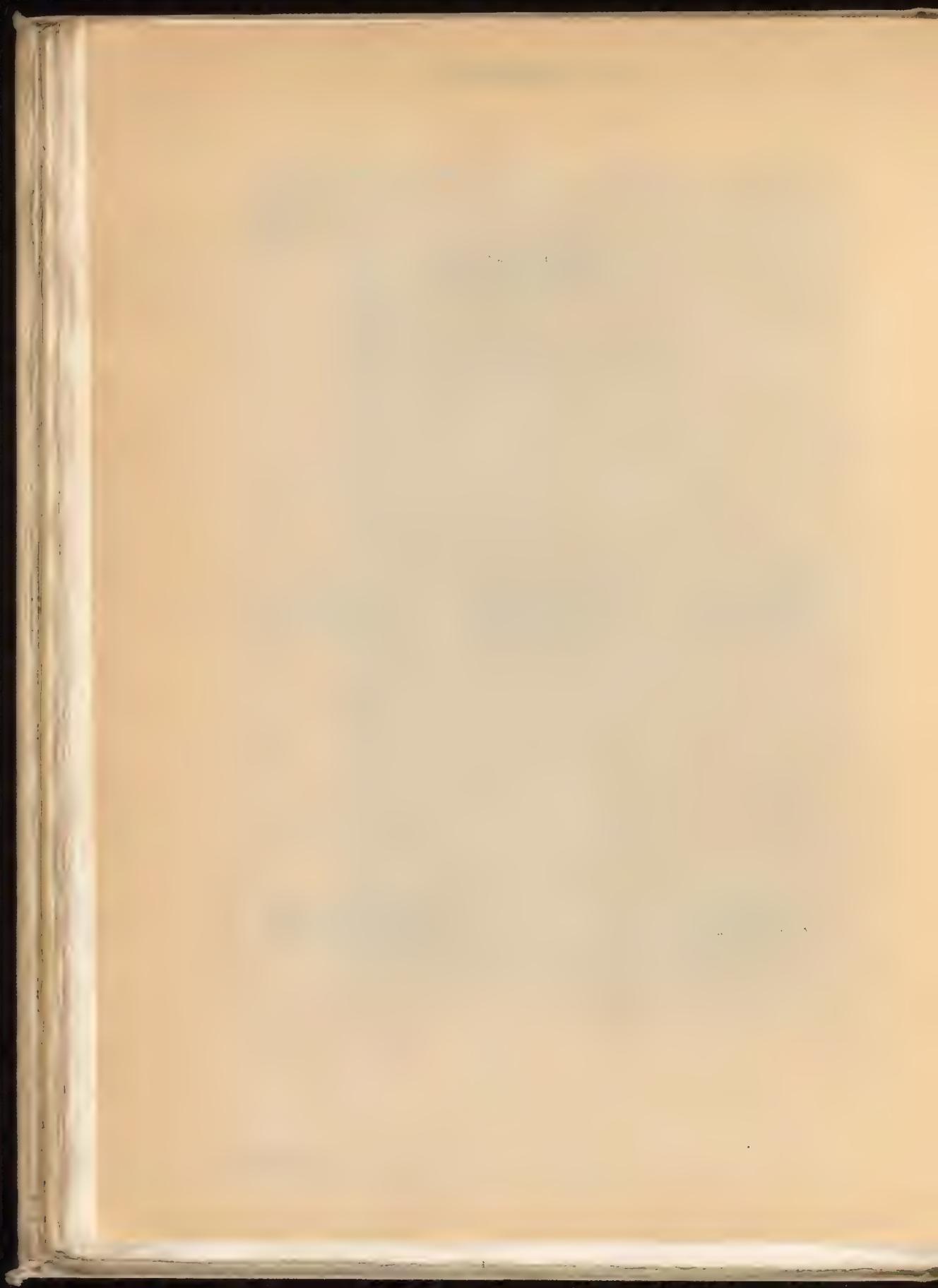
Mary Engleheart  
Owner: Henry L. Engleheart, Esq.

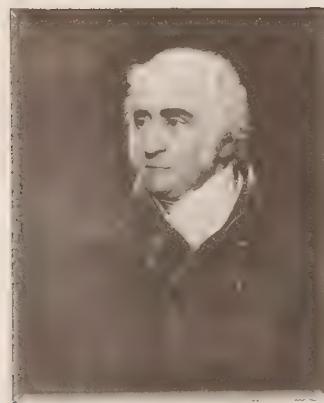
5

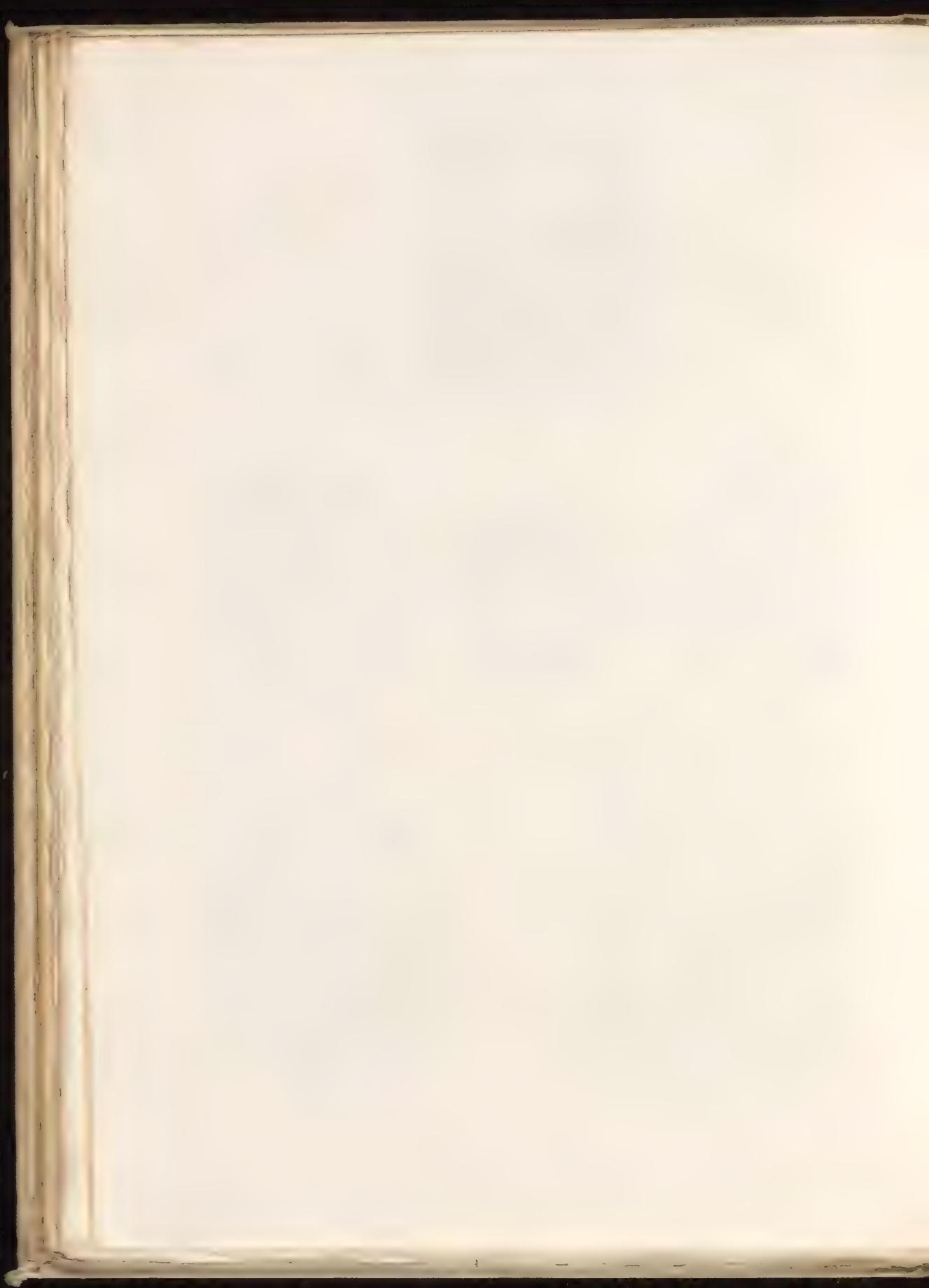
Mary Engleheart  
Afterwards Mrs. Hennen  
Owner: Sir J. Gardner D. Engleheart, K.C.B.

6

J. D. Engleheart and his Wife  
Owner: Sir J. Gardner D. Engleheart, K.C.B.







eyes; but the main characteristic is the curious redness which is always to be found round about the eyes, and marks Mrs. Mee's work very clearly. Her children often look as though they had been crying. She was bold enough to arrange the hair in a way that suited the composition, and often to suggest a simpler style of costume, and the result is that of the work of this period her miniatures are perhaps the most pleasant. She differs in one marked respect from both Cosway and Plimer, as her drawing is always correct. Towards the latter part of her career she had too much to do, and was not as careful as she ought to have been, the result being that there are miniatures to be seen signed by Mrs. Mee which are not worthy of examination. Several of her portraits are to be seen at Burley-on-the-Hill, and there are others at Madresfield; there are examples also in several of the public collections in England.

Chap. XIII  
The Painters of the  
Nineteenth  
Century

John Cox Dilman Engleheart was born in 1784, and entered the studio of his uncle, George Engleheart, when he was but fourteen years of age. Engleheart was then living in Hertford Street, and his nephew continued under his care and tuition for a considerable time. He commenced first of all to copy heads in Indian ink, and then was set to copy various pictures by Sir Joshua Reynolds, some of them from the original paintings, and others from copies made by George Engleheart. According to his own note-books, he painted a good many backgrounds to portraits by George Engleheart, which his uncle was obliged to place in his hands owing to stress of work. He also appears to have finished portraits which his uncle commenced, but whether for the persons who had commissioned the originals or for his own practice is not clear.

He was sent occasionally out of town to execute commissions at the houses of sitters, and his note-books refer to work done in 1799 and 1800 at Pentonville, Kew, and Eton. These notes reveal him as already an artist whose work was in demand, or at least as a satisfactory substitute for his uncle when the time of the greater man could not be given to the task. In 1801 he first exhibited at the Royal Academy, and in the following year appears to have had a studio at his father's house, giving his address in the Academy list as 13, Shepherd Street, Hanover Square. Six years afterwards he had a studio of his own at 88, Newman Street, Oxford Street, and there he resided till 1821, when he removed to 70, Berners Street. In 1825 he went to 65, Upper Berkeley Street, Portman Square, and in 1828 his address is given on the last miniature which he exhibited at the Academy as 7, Mortimer Street, Cavendish Square. Altogether he sent in to the Royal Academy a very long list of pictures, some hundred and fifty-seven works in all, exhibiting in some years as many as eight at a time. He also exhibited twice at the British Institution, when he was residing in Newman Street. He married in 1811 Mary Barker of Edgbaston, and by her he had four daughters, the late Mrs. Hennen (Plate LXXVI., fig. 5), Mrs. Turner, and two unmarried ladies, one of whom is still living. His only son is the present Sir John G. Engleheart, K.C.B., who is the

owner of a great many of his father's miniatures and of the various papers and records relating to his work. When he was forty-four years of age his health, never very strong, entirely broke down, and he was obliged to relinquish the active pursuit of his profession. He left England in 1830, and travelled for four years with his family in Switzerland and South Italy. On his return he resided at East Acton until 1852, in which year he established himself at Tunbridge Wells, where in 1862 he died at the age of seventy-eight. His widow continued to reside in the same house until her death in her ninetieth year, in 1878. They were buried in one tomb in the cemetery of Trinity Church, Tunbridge Wells. In his earliest days he so closely adopted the manner and even the colouring of his uncle that it is not easy at times to distinguish their work, especially figures drawn in pencil, with the faces only slightly coloured. His colouring, however, as he advanced in life became far hotter and less refined than his uncle's ever was, and his drawing was done with a heavier hand, and lacks the dainty lightness George Engleheart possessed in so remarkable a degree. He had the fault which belonged to so many of his contemporaries, of striving to express emotion, to suggest romance and classical allusion in the pictures, and by such means he removed from the portrait much of its simplicity. He frequently also strained after the effect of oil painting, and for that reason even his best works are not so pleasant as they might have been. At times, however, he could paint a simple, straightforward portrait thoroughly well (see, for example, Plate LXXVI., figs. 1 and 3); but even then the gorgeous backgrounds which were so popular in his time, and which were always dark and rich in colouring, even if not actually hot, injured the effect of his picture. In his portrait of Mrs. Charles Barker and her baby he adopted the quaint conceit of "pick-a-pack," originated by Sir Joshua in his famous picture of Mrs. Payne-Gallwey and her child, but without any great success or sense of reality. One of his most graceful conceptions is called "Past, Present, and Future," and represents three female figures. Even in this the drawing is not without reproach, and the draperies are heavy; but there is a charm in the picture, and a beauty in the faces and forms, which redeem it from being commonplace, and give it a higher position than many of his more ambitious works can claim. As a rule the pose is somewhat affected, and the faces have a simpering smile about them, or else a sort of lackadaisical indifference. It was in his simplest portraits (Plate LXXVI., figs. 2 and 4) that John Engleheart excelled, in cases where he did not strain after pictorial effects, but confined himself to a just delineation of the person under consideration. In many of these portraits he was very successful, bringing to his task a nicety and a discrimination of character (see Plate LXXVI., fig. 6) which were of great value. Perhaps the best portrait he ever painted was one of Richard Brinsley Sheridan, which was at one time in the Propert collection. In this there was no strained sentiment, no attempt to cumber the work with a landscape background, or with acces-

## NINETEENTH CENTURY PAINTERS

1

Sir W. C. Ross as a Young Man  
By himself  
Victoria and Albert Museum

2

James Bartleman  
"Formerly of the Ancient Concerts  
and His Majesty's Chapel Royal"  
By Thomas Hargreaves  
Victoria and Albert Museum

3

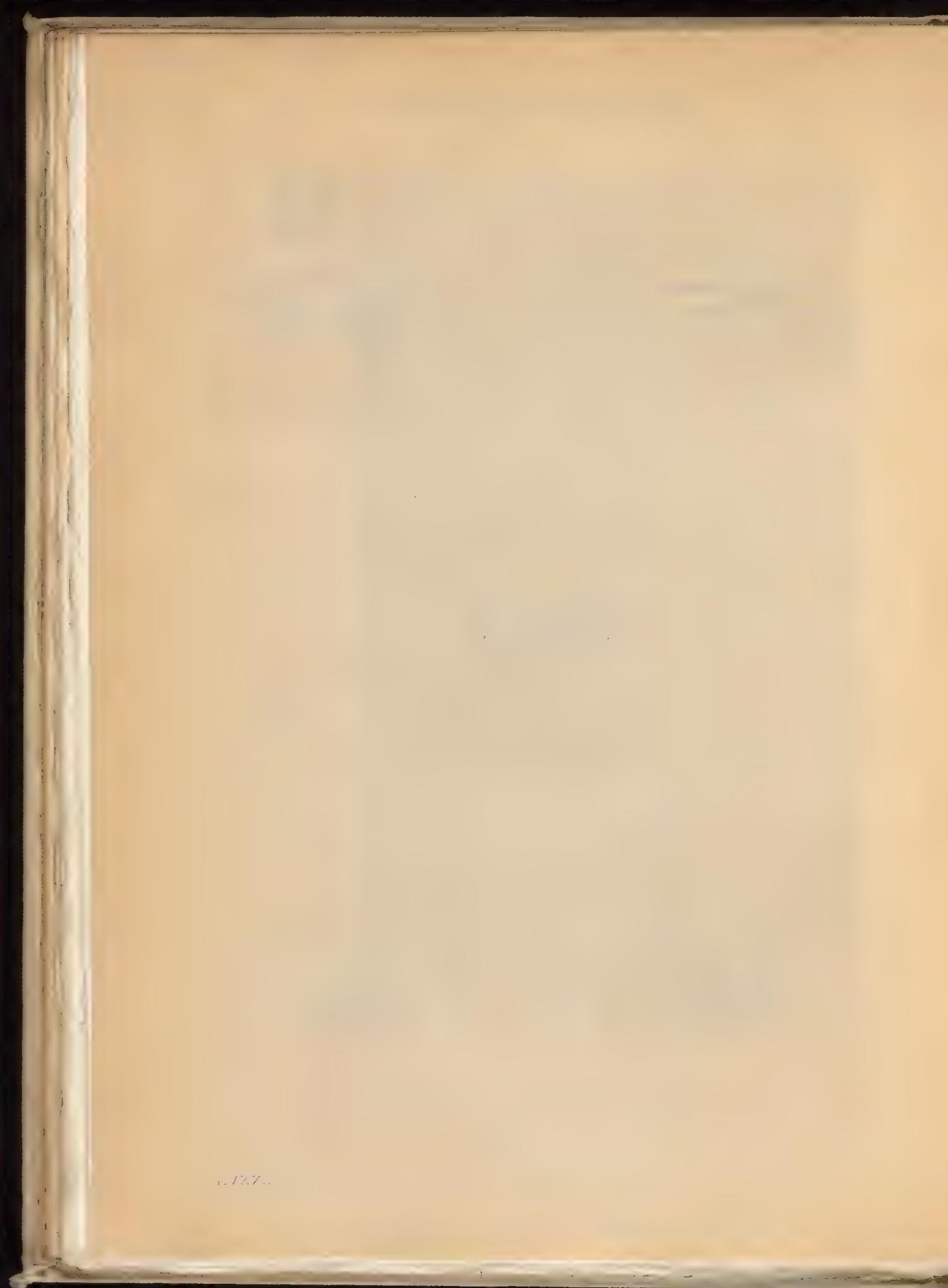
Thomas Barbot Beale, Esq.  
By Sir William Newton, 1824  
Owner: Lady Banbury

4

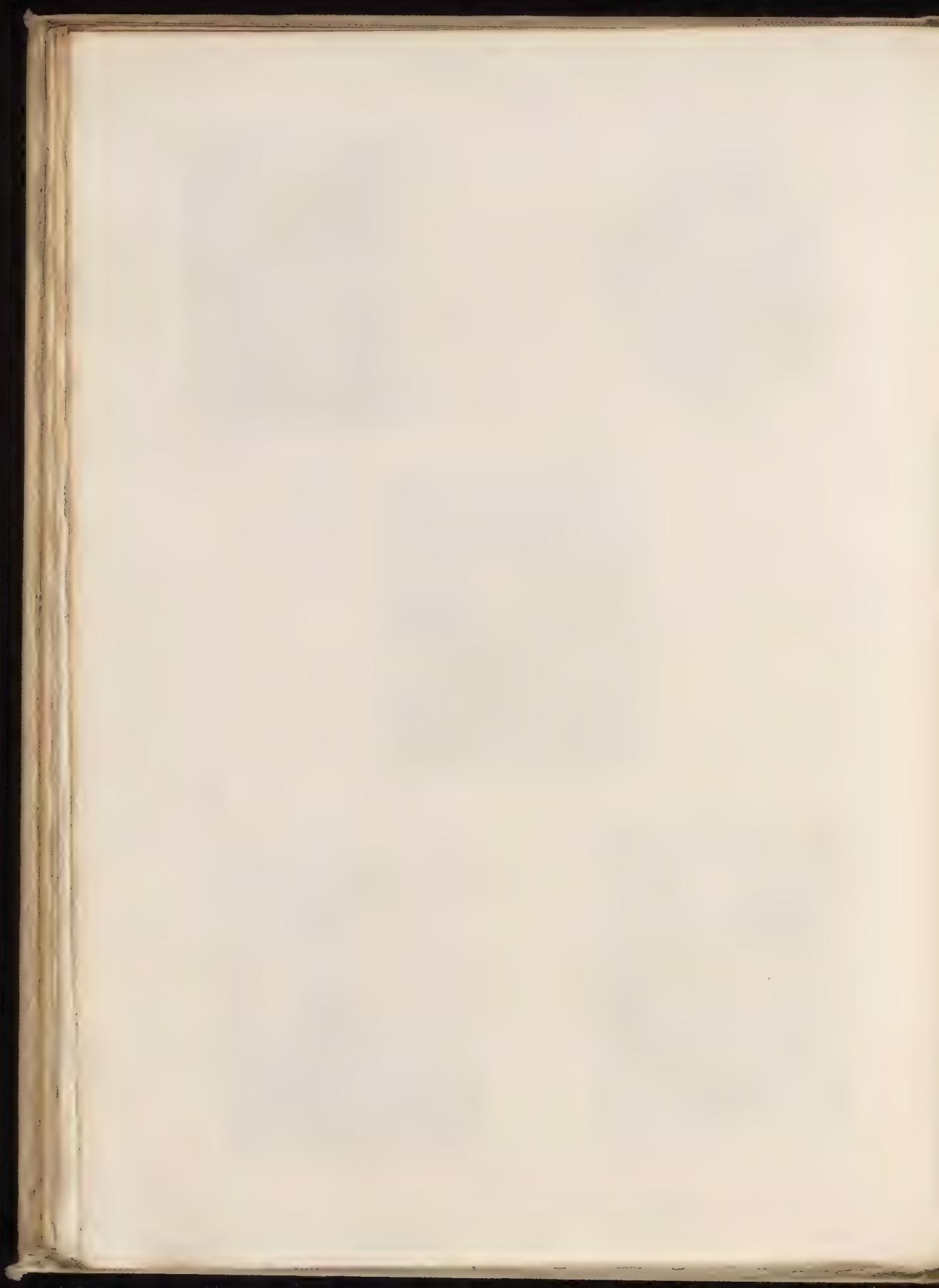
A Lady, name unknown  
holding a miniature  
By Sir W. C. Ross  
Victoria and Albert Museum

5

Master Burke  
By Adam Buck, 1815  
Victoria and Albert Museum







series which would but detract from the face. The likeness of the actor, statesman, and dramatist brings before us an admirable idea of what sort of a man he must have been. John Engleheart was not only a clever painter, but excelled in pencil drawing, and the grace which distinguished his best works in this medium is remarkable. He was often, however, too much disposed to sentiment, too poetic, too romantic, to allow himself the simpler aim of a straightforward portrait, which should reveal the sitter exactly as he or she was; but perhaps part of the very secret of his popularity for some years was this romantic and semi-classical feeling, which accorded well with the sympathies of an artificial age. In the book on George Engleheart<sup>1</sup> may be found further information respecting this artist and numerous illustrations of his most notable works.

Another successful miniature painter was Sir William John Newton. The son of James Newton the engraver, he was born in London in 1785. Sir William John Newton He first exhibited at the Academy in 1808, and continued for many years a constant exhibitor and a popular painter. He was miniature painter to Queen Adelaide, and received the honour of knighthood in 1837. He died in London on January 22nd, 1869. Very little can be said in favour of his works. They are mostly square in size, generally inclosed in rather showy ormolu frames, and preserved in velvet-lined morocco cases. They well represent the artificiality of his period, and have all the romance which was so acceptable in pre-Victorian and early Victorian days, although there are occasional fine straightforward portraits (Plate LXXVII., fig. 3) to be found amongst his work. Sir William Newton's colouring was weak and at times crude, as he had an affection for a peculiarly unpleasant bright green, which he often contrasted with a primrose yellow, to the great disturbance of the colour scheme. His draughtsmanship was poor, his execution very rapid; but his portraits, which he turned out by the score, and for which he obtained high prices, were extraordinarily popular.

A very much greater man was Andrew Robertson, whose best portraits are strong and downright representations of the men and women whom he painted. Perhaps he was best in portraits of men, those of the Marquis of Huntly, Dr. Barrington, Bishop of Durham, and Benjamin West, President of the Royal Academy, being admirable delineations of character. He was not favoured by the fashions, and the costumes in which many of the princesses (see Plate LXVIII., fig. 2) attired themselves absolutely prevented a really beautiful picture from being produced. For strong, solid workmanship and honest attempts at the delineation of character, Robertson stands far ahead of his competitors (see Plate LXVIII., figs. 3 and 4). He never could be called a graceful painter, nor is his colouring to be warmly commended; it was too rich and too hot, and the shadows were far too intense. Robertson's works dare not be hung side by side with the work of other miniaturists, for the power of their colouring would kill the other works; but in a picture gallery, by the side of oil paintings, they

<sup>1</sup> "George Engleheart," by George C. Williamson and H. L. D. Engleheart, 1902.

are not out of place; indeed it is evident that in his technique Robertson strove to copy oil painting, and was not altogether unsuccessful in the effort. He was born at Aberdeen in 1777. He began to practise as an artist at the age of fourteen, and for two years was a pupil of Alexander Nasmyth. When only sixteen he was director of the concerts at Aberdeen, and at the same time was teaching drawing, and painting theatrical scenery, portraits, and miniatures. In 1794 he took his M.A. degree at the Aberdeen University, and in 1800 came up to London, walking almost all the way. In London he attracted the attention of Benjamin West, who sat to him for his own portrait. By 1812 he had painted the Princesses at Windsor, and had been appointed miniature painter to the Duke of Sussex. He was a clever musician, distinguished as an amateur violin player, and was a man of infinite charity, taking great interest in various charitable institutions, and becoming one of the founders of the Artists' Benevolent Institution. As a young man he met many of the eighteenth-century painters towards the close of their career, and his letters record interviews with Cosway, Ozias Humphrey, Bone, Hoppner, and others. It was in 1802 that he first met Cosway, and he speaks of him as "the head of his profession and a most pompous man," and in another passage as "the vainest creature in the world," adding, "but to me he behaved in a most liberal manner." There were a power and breadth about Robertson's works which Cosway much admired, and he took the trouble to encourage and praise him. West also helped him very much, but almost turned the young man's head by comparing him with Cooper. Such a comparison was a very unfair one, as both men were really great in very different circumstances and at very different periods. For strength and virility Robertson's heads are in every way remarkable, but his powerful masses of pure colour are opposed to true refinement, and his striving after the method of oil work injured his portraiture, when it is judged by the canons of art. During his time in London much of the support of his family, including even the sustenance of his father, who was earning but little money, fell upon Robertson, and his correspondence reveals the rigid economy he practised in London in his earnest endeavour to remit what money he could to Scotland. He was seriously ill in 1804, and this increased his difficulties. He was then unable to continue his generous assistance to his relatives, who seem throughout all his life to have laid their burdens upon him with scanty consideration. He was unable to return to Scotland until 1805 by reason of the worries of his profession and his small means, but from 1808 success of an encouraging character began to attend his efforts, and from that time his difficulties vanished. In 1807 he associated himself with Wood and others in starting the Society of Painters in Water Colours, and he drafted its scheme and took very much interest in its success. He was brought into public notice in 1810, owing to the death of the Princess Amelia, whose portrait he had painted (Plate LXVIII., fig. 2), and this picture was engraved and sold very freely. His personal acquaintance with this estimable princess caused him

to speak of her in the highest terms, and to pronounce that the memoirs which appeared in the newspapers were not exaggerated in the expressions they contained relative to the beauty and pathos of her life. Robertson's generosity to his family increased with the extent of his means, and during his mother's illness in 1810 he carefully made provision that her every wish should be gratified. She died early in 1811. In 1815 Robertson made a lengthened tour in France and Italy. He retired from his profession in 1841, and died at Hampstead in 1845. One of his daughters still survives him, and the writings of Miss Emily Robertson on the letters and papers of her father have re-awakened much interest in a notable artist. Apart from the merits of his own excellent work, he will be remembered by the admirable treatise that he left behind him, dealing in a lucid manner with the technique of his art. He was, perhaps, the originator of the cabinet size of miniature, and most of his works were of this size, very much larger than the small oval portraits which had hitherto been the vogue. It will, of course, be recognized that his richly elaborated pictures, full of dignity and force as they are, and glowing with the most brilliant colour, are over-elaborated and too evidently laboured, but at the same time they possess marked distinction and individuality (see Plate LXVIII., figs. 5 and 6), and are clearly the work of an earnest painter who possessed very keen insight into character. One of his half finished portraits, marked by unusual grace and charm, representing Mrs. Fitzherbert, belongs to Lord Ronald Sutherland Gower (Plate LXVIII., fig. 1), and is one of his most pleasing works. No sketch of his character would be complete without mention of the fact that he practically originated the Artists' Corps of Volunteers, aided largely in founding the Caledonian Asylum, was the main spirit of its annual festival, and gave great energy and much time to the work of the Highland Society. Few artists have left behind them so many records of active benevolence as Robertson, and, had he but been favoured by living at a time when costume was less gaudy and taste simpler and more sincere, his work would doubtless have taken the very highest possible position. He was one of those men who are never tired of educating themselves. Successful draughtsman as he was, he was continually attending lectures on drawing, and studying physiology, pathology, and chemistry, and devoting the best of his endeavours to making himself more perfect in the profession which he loved so well. When he retired the miniature painters of the day presented him with a piece of plate as an expression of their regard for him. He had very many pupils, the chief of whom was perhaps Sir William Ross, and he remained all his life on terms of the closest friendship with his sometime pupil. He had two elder brothers, Archibald and Alexander, who also were artists and miniature painters, and took lessons from Shelley; but in 1791 they sailed for America, and founded an art school in New York. It is, however, fair to state that, although these two brothers sailed for New York and left the maintenance of their mother, a weakly son and two daughters, one of

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Walter and  
Charles  
Robertson

Sir William  
Ross

whom was nearly blind, to the energies of their brother Andrew, then barely sixteen, they did assist him by the preparation for him of a lengthy treatise on miniature painting, by means of which, in the intervals of his work of singing and flag painting, and of drawing patterns for needlework, he was able to start training himself in portrait painting, to qualify himself for the art in which he desired to be proficient.

Two other nineteenth-century painters of the same name, Walter and Charles Robertson, were no relation to Andrew, but were sons of a jeweller in Dublin, and were known as the Irish Robertsons to distinguish them from their greater namesake. Walter went to America in 1793 with Gilbert Stuart, and painted miniature copies of many of Stuart's portraits, but he died in the East Indies early in 1800. Charles came to London in 1806, and exhibited a great many miniatures in the Royal Academy. He was a contributor to the Dublin exhibition in 1809, and at the time that Comerford made his strong opposition to the establishment of an Irish Academy it was Charles Robertson who strenuously opposed him, and carried the movement forward to success, as it was very largely by the efforts of this artist that in 1823 the Irish painters gained their charter.

As already mentioned, Andrew Robertson's chief pupil was Sir William Ross. He was born in London in 1794, the son of a miniature painter who had lived in the county of Ross, and had become gardener to the Duke of Marlborough, but whose love of portrait painting could not be vanquished by the very different profession in which he was engaged. Ross's mother also painted portraits. She was a sister to Anker Smith the engraver, and was an occasional exhibitor at the Academy from 1811. Young Ross was an exceedingly delicate boy, and debarred by the condition of his health from engaging in outdoor sport. From almost his earliest days he found his amusement in drawing, and evinced great ability. He was one of the youngest competitors to gain medals at the Society of Arts, carrying them off even when he was but ten years old. When he entered the Academy schools in 1808 it was with five silver medals, and the following year, when but fifteen years of age, he appeared as an exhibitor at the Academy, father and son being represented in the same exhibition. His works were "Mordecai Rewarded," "The Judgement of Solomon," and "Portrait of a Lady and Child in the Character of Venus and Cupid." These works received the commendation of David Roberts, who, in his copy of the catalogue of that year, draws attention to their remarkable merit. Ross's ambition was to become a historical painter, and to paint in the grand style. He gained a medal for an oil painting, "The Judgement of Brutus," and in 1825 exhibited at the Academy a large oil painting with life-size figures of "Christ casting out the Devils from the Maniacs in the Tombs." In 1814 he became an assistant to Robertson, and, although he did not relinquish for some years his ambition to execute great works, yet he very soon found he could gain a high reputation in miniature painting, and that there was plenty of work awaiting him in

that branch of art. His portrait by himself, done in Robertson's studio at this time, is at South Kensington (Plate LXXVII., fig. 1), and it shows us a quiet, placid, courteous-looking youth. In 1837 Queen Victoria sat to him, and she was much pleased by his work, and by the simplicity both of his art and his manners. A little later on she commissioned him to paint her husband, the Prince Consort, and then he painted all her children in their early days. From the time that he first went to Court he never looked back, and his success continued to increase. As far as he possibly could, Ross set himself against the artificiality of his age, and endeavoured to do his work as simply as possible. He was never strong in health, was of refined manners, a man of cultivation and a pleasant companion.

His drawing was accurate and his colouring was refined; while of the purity and daintiness with which the flesh is painted it is almost impossible to speak too highly. It was his misfortune rather than his fault that the period was such an unfortunate one. The very low, sleeveless dresses, the hideous turbans which were worn on the head, the absurdly ringleted hair, the wide expanse of sloping shoulders (see Plate LXXVII., fig. 4), and the ridiculous hats, were all prejudicial to the work of Ross. Fashion was against him, and he had to give in to its determined voice. His miniatures are, of course, too pictorial, and overcrowded with accessories. His clients demanded large portraits, and he had to supply them, joining up piece to piece, until he produced a large sheet of ivory, on which he could paint a whole family group. One of his most loyal clients was the Baroness Burdett-Coutts, then Miss Angela Coutts, and she has his largest work in her collection, besides very many of his portraits of herself, her friends, Queen Victoria, and various members of the Royal family. At Windsor there are a great many examples of his work. He painted the Prince Consort on several occasions, and almost every member of the Royal family, also the King and Queen of the Belgians, the King and Queen of Portugal, Queen Adelaide, the Duchess of Gloucester, and very many members of Queen Victoria's Court in its early days. He also painted Louis Philippe, King of the French, and Louis Napoleon, Emperor of the French, when he was President of the Republic. An exhibition of his works was held at the Society of Arts in 1860, when a wonderful series of portraits was exhibited, forty of them being the property of Queen Victoria. His works are over two thousand in number, and a long list of his pictures can be found in Foster's "British Miniature Painters." He was made an Associate of the Royal Academy in 1838, Royal Academician in 1839, and in that same year received the honour of knighthood from Queen Victoria. In 1857 he was stricken down with paralysis, and died on the 20th of January, 1860, after a period of considerable suffering. In 1843 he won a premium of £100 in a cartoon competition, the subject being the "Angel Raphael discoursing with Eve." He was for many years the most popular, and at one time almost the only popular miniature painter, and he produced portraits down to the time of his last illness. He was never married, and was on terms

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Robert  
Thorburn

of close friendship with his rival Chalon, the two artists spending their evenings constantly together, and travelling on the Continent together on more than one occasion. Ross was very highly respected by all who knew him; he was a loyal friend, a true artist, tender and affectionate to all, and distinguished by remarkable chivalry and great kindness of heart.

Another favourite painter of the early part of Queen Victoria's reign was Robert Thorburn, who died as recently as November, 1885, at Tunbridge Wells. He was a Scotsman, and, according to Foster (in whose volume is reproduced the last portrait painted by this artist), he was a very successful painter, and popular in Court circles. By the time he was forty he had painted the Queen, the Prince Consort, and two of their children. His work was much admired in Paris, where it gained the gold medal at the Exhibition in 1855. As a miniature painter he fell upon evil times, as, soon after he had made a name for himself in that branch of the profession, photography was introduced, and became so rapidly popular as to sweep away all the demand for miniature portraits. Thorburn then set himself to paint portraits in oil, and, as Foster adds, "when his death occurred, the present generation had almost forgotten that he first made his name as a miniature painter." He strove to make his miniatures imitate oil painting, and to give them a look resembling the portraits in oil of a previous generation. By this endeavour he very much injured their beauty, and they cannot be considered satisfactory productions. There was a certain monotony and flatness about their colouring, especially about the flesh painting, which is often far too yellow, and Thorburn's miniatures at their best are uninteresting and affected. The skill which the artist undoubtedly possessed seems only to have shown itself when he was painting children. He painted them in very natural attitudes, and with a certain brilliance and flippancy; but as a rule his portraits of grown-up people are unsatisfactory productions. Amongst the people whom he painted were Lady Marion Alford, Mr. Angerstein, Mrs. Eaton and her three children, Lord Arthur Hervey, Prince Louis Napoleon, Lord and Lady Ormonde, Countess Russell, Countess Summers, Lord Charles Wellesley, and the Duke of Wellington.

Alfred Tidey

Constable very highly praised the miniatures which were painted by Alfred Tidey. This artist was a prolific exhibitor at the Royal Academy from 1831 down to 1887, and a considerable number of his exhibits were miniatures. He was patronized by Henry, Earl of Abergavenny, and his sister, Miss Nevill, who introduced him to many families of distinction, amongst others to Sir John Conroy, by whom he was presented to her Majesty the Queen, then Princess Victoria. The Queen commissioned a portrait from him representing the Hon. Miss Anson. In the early part of Tidey's life he lived in Alfred Street, Bedford Square, moving in 1831 to 71, Newman Street, in the following year to 89, Charlotte Street, and in 1835 to 88, Charlotte Street. During the years from 1857 to 1867 he was abroad, and did not exhibit at the Academy, and after that time sent in

but few portraits, his last exhibit being a portrait called "As good as gold," which he exhibited in 1887, when he was residing at Acton. He died at Acton in 1892, at the age of eighty-three. Many of his later drawings were in pencil, exquisitely touched with colour, but his early works were almost entirely upon ivory. He painted miniatures of several members of the Boileau family, several of the Nevills, one of Dr. Arnold of Rugby, one of the Countess of Chichester, a large one of Lady Henrietta Somerset, the daughter of the Duke of Beaufort, an important one of Viscount Jocelyn, and a beautiful portrait which he called "White Mice," representing an Italian boy seated on the ground with his three pet mice.

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There are several artists of smaller reputation whose work must be mentioned in a review of the miniature painters of the nineteenth century. William Benet was an Exeter man, who came up to London and became a pupil of Sir Thomas Lawrence. He exhibited at the Royal Academy first of all in 1812, and continued to do so more or less until 1835. He then went over to Paris, where he acquired a considerable reputation, and painted several portraits for Louis Philippe. This monarch gave him the Legion of Honour, and also made him very handsome presents of jewellery. By his work in Paris he was able to acquire a considerable sum of money, and in 1844 was in a position to relinquish his profession, although he continued to practise it down to the time of his death, but only for his own amusement and in order to give pleasure to some of his friends. He settled in Exeter, his native place, and there formed a library, and gave considerable attention to music, occupying himself also in matters connected with municipal work. He died in that city on the 17th of October, 1858, at the age of eighty, very much respected by all who knew him. His work, of which there are many examples in the West of England, is not specially remarkable, save for his ability to paint velvet remarkably well. This ability he acquired from his master, Sir Thomas Lawrence, who loved nothing better than to find his sitters wearing velvet coats, and was peculiarly successful in representing that material in his portraits.

There are not very many women artists who deserve attention in this period; but one of them, Sarah Biffin, must be recorded by reason of the courageous effort which she made to overcome the misfortunes which attended her from her birth. She was born at East Quantoxhead, near Bridgewater, in Somersetshire, in 1784, without either hands or feet, and her miniatures were painted by holding her brushes in her mouth. From very early days she drew in this way, with more than ordinary accuracy. There was a portrait painter of the name of Duke who took pity on her as a child, carried her off to his house, and instructed her in the elements of her art, and she is believed to have lost both her parents at a very early age, and to have been for some time dependent on the kindness of this artist; but a little later on the Earl of Morton made her acquaintance, and was so much interested in the beauty of her pencil work that he

Sarah Biffin

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had her instructed in miniature painting by W. M. Craig, under whose instruction she improved so rapidly that in 1821 she received a medal from the Society of Arts. Lord Morton brought her work under the notice of the Prince Regent, with the result that she was patronized, not only by him, but by George III., and that she painted portraits for William IV. and for Queen Victoria. For a good many years she was quite a popular artist; but after a while her ability to paint grew more and more feeble, and she was then in reduced circumstances. Her neighbours and friends in Liverpool purchased an annuity for her by subscription, and upon this income she lived until 1850, dying in the October of that year. She married an artist of the name of Wright, but I have never been able to ascertain any facts respecting him. There was an interesting portrait of herself in the Beck collection, sold at Sotheby's in 1897, which had been exhibited at the South Kensington Museum in 1865. It was painted when Mrs. Wright was residing at Brighton in 1837. There were at one time in the Pavilion at Brighton several of her portraits, but they have been lost sight of. Several examples of her work are to be seen at Windsor Castle. It is not specially remarkable, save for great accuracy in draughtsmanship; and it is probable that, but for her deformity and her own personal beauty of countenance, her work would not have been considered remarkable. Her facility of execution was extraordinary, and for many years, both in Brighton and Liverpool, her studio was a place of favourite resort, and all who saw her were astonished by her skill. The beauty of her face as a girl is said to have been remarkable, and her portrait, painted in middle life, showed a regularity and charm of feature which enabled one to understand the special attraction of her childish countenance.

Joseph and  
William Booth

There were two artists of the name of Booth. One, Joseph, was an Englishman who settled in Ireland, and practised in Dublin in about 1780. He is believed to have died early in 1800, and was known, not only for his miniatures, but for a certain genius in mechanics which he possessed.

The other Booth was William, a Scotsman, born in Aberdeen in 1807, and exhibiting constantly at the Royal Academy between 1827 and 1845, in which year he died. He painted family portraits well, and groups with children in an attractive style.

Adam and  
Frederick  
Buck

There were also two painters of the name of Buck, Adam and Frederick, brothers, Cork men, both of whom settled and practised in Dublin. Adam exhibited at the Royal Academy in 1795, and continued to do so down to 1833. He died in 1834. He is better known for his book on "Paintings on Greek Vases" than he is for his miniatures. The book, published in 1812, contained a hundred plates, which he drew and engraved himself. Of his work in miniature there are two good examples in the possession of Mr. Parsons, representing two girls in white dresses (Plate LXVII., figs. 1 and 2), and a clever portrait of a Master Burke in the Victoria and Albert Museum (Plate LXXVII., fig. 5), dated 1815. He was not a good colourist, and his miniatures are somewhat dull; but at the same

time there is a strength and virility about his portraits which distinguishes them from much of the commonplace work which was done in his time. Chap. XIII  
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He is known to have executed some portraits in crayons, and also to have painted in oil; and he exhibited some modelling in wax at the Academy. As a rule his best portraits are in profile. He had the greatest admiration for Greek art, and was constantly copying the painting on Greek vases, and perhaps this was the reason for the hard outline of many of his profile portraits.

His brother Frederick painted a few miniatures, but nothing else is known of him.

Another Irish artist was Charles Byrne, who was born in Dublin in Charles Byrne 1810. He came over to London for some few years, and then returned to his native town. He was considered an eccentric and capricious individual, and his infirmity ended in confirmed insanity; he died in Dublin under restraint. I have never seen any of his miniatures.

Of John Caldwell, who died in February, 1819, and who exhibited on John Caldwell two occasions in Edinburgh, I know nothing save that he was a Scotsman.

Of another artist called Thomas Carrick there is almost as little Thomas Carrick known. He exhibited at the Royal Academy in 1841 seven miniatures painted on marble, which evidently had some remarkable excellence, as they are said to have gained him good employment in many studios of distinction. He was born at Carlisle, the son of a small farmer, and appears to have been almost entirely self-taught. He exhibited occasionally at the Academy up to 1860, and died in 1874.

A very few miniatures were exhibited at the Academy by Anne Anne Maria Charrette Maria Charrette, who was first of all a flower painter, and also occasionally painted in oil. She died at Kensington on the 5th of October, 1875, aged fifty-six.

Another artist of whom hardly anything is known is James Warren James Warren Child Child, who was almost exclusively a painter of actors and actresses, and some of whose portraits are at the Garrick Club. He exhibited at the Academy down to 1853, and died on September 19th, 1862, at the age of eighty-four. His portraits are very brilliant in colour, but have no particular merit in other respects.

Abraham Daniell was a west of England painter, a native of Bath, Abraham Daniell and well-known in that city, where at one time he seems to have had quite an important connection, and where he died on the 29th of August, 1803. He does not appear to have exhibited at the Royal Academy, but his miniatures are said to have been marked by great simplicity and truth, and to have been highly esteemed.

Alexander Day, who was a miniature painter of no special merit, will Alexander Day always be remembered on account of his admirable judgement, which enabled him to purchase in Italy several fine pictures which now enrich the National Gallery. He had settled in Rome in 1794, and during the war with Naples was detained by the French for some years, during which

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time he copied a great many pictures, and also gave his attention to the sculpture of medallions. He then commenced to deal in pictures, and amongst others which he purchased was the "Venus and Adonis" by Titian, at one time in the Colonna Palace at Rome; the "Rape of Ganymede" of the school of Titian, and "St. Catherine of Alexandria" by Raphael, from the Borghese Palace; the "Ecce Homo" by Correggio; "St. Ambrose and the Emperor Theodosius" by Van Dyck; and pictures by Carracci, Salvator Rosa, and others. All of these he brought to England, and sold to good advantage. During the time he had been in Italy, he had been entirely lost sight of, and his friends and associates had believed him to be dead. His appearance with these very fine pictures created something of a sensation. As a picture dealer his rare judgement stood him in excellent stead, and he appears to have accumulated considerable means. He died at Chelsea in his seventieth year, on the 12th of January, 1841.

Stephen  
Poyntz  
Denning

Stephen Poyntz Denning was a pupil of Wright the portrait painter, and painted a few miniature portraits and several miniature-size copies of paintings by the old masters. He first exhibited at the Royal Academy in 1814. In 1821 he was appointed curator of the Dulwich Gallery, and he died at Dulwich in June, 1864. He is said to have been an Irishman, and to have been born in 1795.

William  
Douglas

Of William Douglas we only know that he was a Scotsman and a pupil of Robert Scott the engraver, and that he practised as a miniature painter about 1825.

William Egley

The work of William Egley is very little known, and his miniatures are so exceedingly fine in their details that no photograph does them justice. They are of the very palest colouring. Many of the works contain no hue stronger in power than a primrose yellow, and by this peculiarity they can be readily distinguished. They are, as a rule, executed in the very palest of blues, yellows, and greens, hardly any carnations being used in the features; and although they have a somewhat ghostlike look, they are exquisite in quality. Towards the middle of his life Egley renounced this faint tone of colouring.

F. and L.  
Ferrière

There are two artists of the name of Ferrière, who are said to have been Swiss; one, whose initial was F., is believed to have been the father; the other, whose initial was L., his son. They both at one time resided in High Street, Kensington, with a Mr. Chalon. The elder one exhibited first at the Academy in 1793, continuing down to 1822; and the younger from 1817 to 1828. In 1819 F. Ferrière was appointed portrait painter to the Dowager Empress of Russia, and there are miniatures by both artists in the Tsar's collection at St. Petersburg. It is not known when either of them died. Their miniatures are very richly coloured, and a certain sense of barbaric splendour in colouring was probably the attraction which led to the appointment in connection with the Russian Court. Very little can be said about their flesh painting, as the faces are somewhat monotonous and uninteresting; but jewels, silk, and velvet were painted remarkably well,

and the colour scheme in almost all their miniatures is very bold and Chap. XIII  
almost extravagant.

Very little can be said of John Hazlitt, the son of a Unitarian The Paint-  
minister, born at Wem, in Shropshire. He exhibited first at the Academy ers of the  
in 1788, and was then residing at 288, High Holborn. He continued to John Hazlitt  
exhibit down to 1819, and died at Stockport on May 16th, 1837, in his  
seventieth year. He painted a few oil portraits, and there is an example  
of his work in the National Portrait Gallery, representing Joseph Lan-  
caster, the Quaker, who was the founder of the system of popular education  
known by his name. This picture was presented to the gallery by a Mr.  
Sharwood, who was a great friend of Lancaster's, and had also been patron  
to Hazlitt.

There are believed to have been two artists of the name of Jagger, Charles Jagger  
but as both of them were named Charles, and there is hardly any informa-  
tion obtainable respecting their lives, it is not very easy to determine  
whether there were two men of the same name or not. There is no mention  
of Jagger in the Royal Academy catalogues, and his work appears to have  
been almost entirely confined to Bath. A portrait by him of the Duke of  
Clarence has been engraved. Hargreaves, the Liverpool artist, painted  
several members of a Jagger family, said to have been connections of this  
artist. One of Hargreaves' miniatures represents Mrs. Jagger, the grand-  
mother of Canon Ainger; another, probably the work of the younger  
Hargreaves, represents her daughter Sarah, who became the wife of John  
Fletcher of Liverpool, and the mother of G. H. Fletcher. Charles Jagger  
is said to have received some instruction from Hargreaves, and to have  
been connected with him in some way, but it is not easy to arrive at the  
facts of the case. A Charles Jagger certainly died at Bath after two days'  
illness in 1827, at the age of fifty-seven. If there was another Charles  
Jagger, he is said to have died in 1858; but there is very little evidence  
indeed for the existence of this second artist, and an error in transcribing  
the record of the death of Jagger is believed to have started the theory as  
to there being two artists of the same name.

Two popular lady artists were Charlotte Jones and Emma E. Kend- Charlotte  
rick. Miss Jones was an exhibitor at the Royal Academy first of all in Jones  
1801, and she resided at 75, Lower Grosvenor Street, and exhibited a  
portrait of Prince William of Gloucester; in the following year she became  
miniature painter to the Princess of Wales, and she had then moved to  
the next house, No. 76 in the same street. She continued to exhibit until  
1823, when her name appears for the last time, under the form of "Mrs.  
C. Jones, miniature paintress to her late Royal Highness the Princess  
Charlotte of Wales, 46, Upper Berkeley Street, Portland Square." She  
died in 1847, on the 21st September. Her work is pretty, but has no  
special merit.

Miss Kendrick, who was the daughter of Joseph Kendrick, a sculptor, Emma E.  
first exhibited at the Academy in 1811, and continued to exhibit steadily Kendrick

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down to 1840. She resided at 6, Upper Marylebone Street, Fitzroy Square. She published in 1830 a small work on miniature painting, entitled "Conversations on the Art of Miniature Painting," which was cleverly written, and is still worth perusal and reference. She will be better remembered by reason of this treatise than for the merit of her actual painting. In 1831 she was appointed miniature painter to the King, and she had for many years a large connection as a teacher of miniature painting, her pupils being almost exclusively the daughters of people who were connected with the Court. She was a member both of the Water Colour Society and of the Society of British Artists, and sent to each exhibition a number of classical subjects which she had painted in water-colour. She lived to a great age, dying on the 6th of April, 1871, in her eighty-fourth year, and was held in affectionate regard by her pupils, very many of whom attended her funeral. She was a very precise person, a typical maiden lady of early Victorian times, whose life had been passed within very rigid lines, and who had the strictest ideas as to behaviour and deportment.

Samuel Lover

Samuel Lover, the Irishman, is much better remembered for his writings and his songs than he ever will be for his artistic work. He began life as a miniature painter, practising in Dublin, and was a member of the Royal Hibernian Academy in 1822, and first exhibited at the Royal Academy, London, in 1832, continuing to do so up till 1843. In that year he went to the United States as an entertainer, and the success of his "Irish Evenings" caused him to remain in that country until 1848. When he came back he had relinquished miniature painting, but still continued occasionally to paint in oil, and exhibited on at least half-a-dozen occasions at the Academy. The last four years of his life he spent in Jersey, and there he died in 1868, on the 9th of July, having been born on the 24th of February, 1797. He was buried in Kensal Green Cemetery. Several of his books, especially "Rory O'More," 1841, and "Handy Andy," 1842, were illustrated by his own designs. "The Four-leaved Shamrock" is one of his best songs, and amongst his other writings may be mentioned "Legends and Stories of Ireland," 1831, "Irish Sketches," 1837, and "Lyrics of Ireland," 1858. I have never seen any of his paintings in miniature.

Augustus  
Meves

Very little indeed is known of Augustus Meves, who practised early in the nineteenth century, and died suddenly in Shoreditch in 1817. There was some mystery about this man's life and parentage; his son claimed to be Dauphin of France, and he himself always hinted that he was a member of the Royal house of France, who had had to flee from the country. These statements were repeated by his widow, but nothing was ever proved respecting them, and they are assumed to have been nothing more than gossip. He is said to have painted some rather clever miniatures, besides curious unrepresentable subjects, intended to be hidden away in snuff-boxes.

Another artist was Edward Pugh, who first of all exhibited at the Royal Academy in 1793, and resided at No. 76, Strand. He is believed to have been a Welshman, and he made some drawings to illustrate a book called "Cambria Depicta." He died at Ruthin in 1813.

Chap. XIII  
The Paint-  
ers of the  
Nineteenth  
Century

Thomas Richmond was connected by marriage with George Engleheart, whose pupil he afterwards became. He was born at Kew in 1771, and before entering the studio of Engleheart was a pupil at the St. Martin's Lane Academy. His name first appears in the catalogue of the Royal Academy in 1795, when he was residing at 8, South Street, Berkeley Square, and he continued to exhibit down to 1825. He died in London in 1837. Two of his sons followed him in the same profession, Thomas Richmond the younger, and George Richmond, R.A., and his grandson is the present Sir William Richmond, K.C.B., R.A. He was held in some repute in his time, but more for his portraits in oil and his drawings in pencil than for his miniature work, which was exceedingly stiff and hard.

Edward Pugh  
Thomas  
Richmond

One of the fashionable painters of the day was François Rochard, who was born in France in 1798, and, after studying and working for some years in Paris, came to London in 1818, following his brother, Simon Thomas Rochard, who had been practising miniature painting in London since 1815. Rochard exhibited at the Academy in 1819, and continued to practise as a miniature painter up to about 1850, when he married and retired. He died in 1858 at Notting Hill. His work was entirely in water-colour, and his miniatures were very dainty in their execution, pale in colouring and exceedingly accurate in drawing; a few of them have been engraved. Simon Rochard is said to have retired to Brussels soon after his brother arrived in England, and to have died there in 1850.

François  
Rochard

The engraver Abraham Raimbach is said to have painted some miniatures. The son of a Swiss father, he was born in 1776, educated at Archbishop Tenison's school, and apprenticed to Hall the engraver. He was a student of the Royal Academy, and his earliest artistic work is believed to have been the painting of several miniatures. He, however, found the work irksome, and took to engraving, and the plates he executed for Smirke and Forster's edition of the "Arabian Nights" made known his ability, and brought him many commissions. In 1812 he became David Wilkie's engraver, and from that time he painted no more miniatures. He died at Greenwich in 1843. It is said that a number of his miniatures still remain in the possession of his family, and that they are distinguished by considerable beauty, as well as great skill.

Abraham  
Raimbach

The city of Bath has already been mentioned several times; it appears S. T. Roche to have had a school of miniature painters of its own, whose work was very popular in the city, but hardly known outside of it. Amongst other painters who worked at Bath was a man named Sampson Toogood Roche, who exhibited once, in 1817, at the Academy, but whose reputation otherwise does not appear to have extended beyond that city.

Anthony Stewart will be remembered as having been the artist who A. Stewart

painted the first portrait of Queen Victoria, the miniature representing her as a baby. He was a Scotsman, born at Crieff, in Perthshire, in 1773, and was educated as a landscape painter by Alexander Nasmyth of Edinburgh. After painting landscapes for some time in Scotland, he decided to take up miniature painting, and established himself in London. He was commissioned to paint a portrait of Princess Charlotte, and then executed the early one of Princess Victoria already mentioned. He was exceedingly fond of children, and possessed the ability to amuse them and attract their attention; and, finding that he was able to produce good portraits of even very tiny children, he determined to devote himself almost exclusively to this branch of the art. He adopted a peculiar light green background, upon which he was able to draw the baby faces in their white frilled caps with particularly charming effect. His miniatures are nearly all of them circular, and quite small; and there were few people in the Court of William IV. and Queen Victoria who did not employ Anthony Stewart to paint their little children. Almost every collection of any importance contains one or two examples of his work, generally in the form of a representation of a little child. For fifteen years Stewart painted babies constantly and steadily, during that time producing hardly any other works. He had two daughters, Margaret and Grace, who also painted miniatures, and the latter was an occasional exhibitor at the Academy between 1843 and 1848. Stewart died in London in December, 1846, and was buried in Norwood Cemetery. He was a man of very high education, an excellent judge of pictures, and he gathered together a fine collection of etchings and engravings. From the late Duke of Richmond and Gordon, whom he painted when quite a little boy, I had the pleasure of hearing an interesting account of Stewart's manner with children. The Duke said he never as a boy met any man who so immediately won his heart. He had a very attractive bright smile, was a particularly happy individual, and was full of agreeable chatter. His stock of simple stories seemed to the Duke unbounded, and from the moment that he entered Stewart's studio to the moment he left it he was never conscious of having had his portrait painted; but the sitting left him with the memory of a most delightful man, who told him interesting stories, amused him with clever jokes, made him feel perfectly happy, and at the end sent him away in great delight, with sweets, chocolates, and biscuits. Stewart's ability to win the hearts of children, and even to prattle with little tiny babies while he cleverly caught their effigies on his ivory, was quite extraordinary; and up to the very last the little old man liked nothing better than to be surrounded with a host of children, and to have them scrambling all over him. The very mention of Stewart's name to the Duke of Richmond woke some of his happiest boyish recollections, and he even spoke with enthusiasm of the pleasure he experienced in going to the artist's studio. He had some reason to remember it, as he believed that his portrait was painted by Stewart no less than ten times.

Another Scotsman who painted miniatures was Archibald Skirving, who was born in Haddingtonshire in 1749, visited Rome in 1794, practised for a while in London, and died in 1819. He was an eccentric man, full of a certain kind of dry wit, but his miniatures have no special excellence.

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The Painters of the  
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The work of John Stump is frequently to be found in collections of miniatures. He was a Royal Academy student, and a constant exhibitor at the exhibitions up to 1845. He was also a member of the Society of British Artists, of the Water Colour Society, and of the Sketching Society, and he painted a few portraits in oil. His miniatures have a certain force and strength about them, and are well coloured. They are frequently upon an unusually dark green ground, and the colour scheme possesses considerable depth of tone and quality. Stump died in 1863.

Archibald  
Skirving  
John Stump

Another frequent exhibitor was François Huet Villiers, the son of an animal painter, who was born in Paris. He took refuge in England during the French Revolution, and started first of all drawing animals and trees. He became a member of the Associated Artists in Water Colour, published some clever drawings of Westminster Abbey, and a very popular drawing book with illustrations of the manner of drawing cattle and trees, which had a considerable circulation. He was appointed miniature painter to the Duchess of York, and he was in great demand as a teacher of miniature painting. From 1804 to 1813 he exhibited at the Academy at intervals, and his address is given as 36, Great Marlborough Street. Some of his miniatures were painted on marble, and others on pieces of slate. He is not so much noted for his portraits as for the miniature landscapes which he produced, and for his miniature paintings of cattle and horses. They were very effective in colour, but strangely wanting in grace. As a teacher he was a very successful man, and as it was his invariable habit to insist with his pupils upon the use of his own book of instructions, he was able to make that volume a source of substantial profit to him. He died on the 28th of July, 1813, at the age of forty-one, and was buried in St. Pancras Old Churchyard.

François Huet  
Villiers

The daughter of S. W. Reynolds the mezzotint engraver, Elizabeth Reynolds, who afterwards became the wife of William Walker the engraver, was in her early days a miniature painter. She was born in London in 1800, and began to learn engraving when only fourteen years of age, studying it under T. G. Lupton; but after producing several plates, amongst which was her own portrait after Opie, she devoted herself to miniature painting, receiving instructions from George Clint, A.R.A. She was appointed miniature painter to William IV., and exhibited at the Royal Academy from 1818 to 1850, and died in London in 1876, on the 29th of November, at Margaret Street, Cavendish Square. She had married William Walker the stipple engraver in 1829, and she gave him considerable assistance in the execution of his historical plates. He pre-deceased her, dying in 1867.

Elizabeth  
Reynolds

George Clint himself in his early days painted a few miniatures, but George Clint

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ers of the  
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**Walter Henry  
Watts**

eventually adopted the profession of an engraver. One of his best miniatures represents Sir Edwin Landseer as a boy of about eight years old, lying on the ground by the side of a large dog. It was illustrated in the "Connoisseur" in the spring of 1904. Clint was born in 1770, became A.R.A. in 1821, and died in 1854.

A miniature painter of whom hardly anything is known is Walter Henry Watts, who was in 1808 a member of the short-lived Society of Associated Artists in Water Colours, and who exhibited from 1809 to 1830 at the Royal Academy. Towards the middle of his life he gave up miniature painting, and became Parliamentary reporter to the "Morning Post" from 1803 to 1813, and to the "Morning Chronicle" from 1813 to 1840. He edited the "Annual Biography and Obituary" during the time he was with the "Morning Chronicle," having charge of it from 1817 to 1831. He died in 1842.

## CHAPTER XIV.—THE PAINTERS IN ENAMEL

**M**ANY of the artists who will be mentioned in this chapter were miniature painters as well as enamellers. In almost every case an artist who painted in enamel practised at the same time the art of painting on vellum or ivory; but there were certain masters far better known for their work in enamel than for their work in water-colour, and there are others who, beginning in water-colour work, gradually relinquished it in favour of enamel, and devoted the best part of their energy to this, the more prominent side of their art. Inasmuch as the object of this book is confined to portrait miniatures, it is unnecessary to give a long account of the history of enamelling. Enamel may be best defined as a vitreous glaze, attached by fusion to a metallic ground. The enamel consists of easily fusible salts, such as the silicate and borates of sodium, potassium, and lead, to which various metallic oxides are added when it is desired to impart colour to the enamel. These are pulverized, and the powder is used either in a dry or, most commonly, in a moist state. The powder or paste, having been spread over the surface to be encrusted, is exposed to a moderate heat in a muffle heated in an enamel furnace, when the vitreous substance soon becomes sufficiently fluid to spread itself over the metal surface, to which it closely adheres.

We have nothing to do in this volume with translucent enamels, nor with the inlaid works which were executed by *champlevé* and *cloisonné* methods, but only with what are called painted enamels, that is to say, portraits which are painted with metallic oxides ground very fine and mixed with small quantities of glass upon a ground of white enamel spread upon copper or gold. The large portrait enamels which were executed in the sixteenth century at Limoges by Leonard Limousin and the other artists of that school, such as Raymond, Penicaud, Courtois, Didier, and others, magnificent as they are, do not come within our scope, and the true enamel miniature makes its appearance at the time of the decline of the Limoges school. Its invention is attributed to a goldsmith of Château Dun, Jean Toutin, a man who was very successful in the art of employing translucent enamels, and who in 1632 succeeded in discovering a set of vitrifiable colours, which when laid upon this ground of monochromatic enamel, to which a plate of gold served as an excipient, vitrified in the fire without any change in their tints. With the introduction of these opaque colours it was no longer needful to have recourse to the black enamel paste employed for producing the shadows by the Limousin enamellers; the opaque colours of Toutin were applied to the enamel ground in the

*Jean Toutin*

Chap. XIV  
The Paint-  
ers in  
Enamel

Pierre  
Chartier

Petitot and  
Bordier

same manner that water-colours are laid upon ivory in miniature painting. The discovery of Toutin consisted in the preparation of various opaque colours, and in the use of gold as an excipient for the thin enamel ground on which he painted. Toutin associated with him Isaac Gribelin, a painter in crayon; and, according to Labarte, they soon associated with themselves many pupils, amongst whom should be mentioned Dubié, Morlière, and Robert Vauquier. Toutin does not appear to have been able unassisted to make use of his discovery, as he had no natural talent as a draughtsman, and therefore it was that he associated with him Gribelin and the various pupils who have been named.

Another man who made considerable use of this discovery was Pierre Chartier, a native of Blois, and originally a painter of flowers, who adopted Toutin's method in order to render permanent some of his floral paintings. No one, however, seems to have produced anything remarkable in the way of portraiture by the newly discovered method until Petitot and Bordier began to take it up.

According to Walpole, Petitot was born in Geneva in 1607, his father, a sculptor and architect, who had passed part of his time in Italy, having retired to that city. He was designed for a jeweller, and he attained such fine tone of colour in his work that Bordier, his friend and fellow-artist, believed that, if they were to devote their time to portraiture, they could make a great success. They appear to have executed some enamels jointly, Bordier doing the hair, draperies and grounds, and Petitot the faces and hands; but they were not satisfied with their work, and they lacked several important colours. They determined, therefore, to leave Geneva, and went off together to Italy, studying the treasures of art in that country, frequenting the company of the best chemists in order to find out the choicest secrets in their art, and striving by every possible means to perfect themselves. After a while they came to England with an introduction to Sir Theodore Tourquet de Mayerne, also a native of Geneva, principal physician to James I., Charles I., and Charles II. His skill in chemistry far exceeded that of any of his contemporaries, and his application of chemistry to the composition of pigments, which he liberally communicated to the painters who enjoyed the royal patronage, such as Rubens, Van Dyck, and Petitot, says Mr. Dallaway, tended most essentially to the promotion of the art and its eventual perfection. From his experiments were discovered many new colours for enamelling, and new methods of tempering and vitrifying them. Sir Theodore was the author of an interesting manuscript treating of painting and other arts which is now in the British Museum, and he introduced his fellow-countryman to the King, who knighted Petitot, and gave him an apartment in Whitehall. Charles ordered Sir Anthony Van Dyck to instruct Petitot in the principles of portraiture, and appears to have commissioned Petitot to make enamel copies from Van Dyck's famous pictures. One of these copies represents Rachel de Ruvigny, Countess of Southampton, and is in the collection of the

Duke of Devonshire. It is  $9\frac{3}{4}$  inches high by  $5\frac{3}{4}$  inches wide, and Walpole Chap. XIV  
considered it "the most capital work in enamel in the world." It is dated The Paint-  
1642, and, although it unfortunately has been damaged in several places, it ers in  
is a superb enamel. During the last years of the reign of Charles I., some-  
where about 1645, Petitot left England and went to France. He was very  
well received by Anne of Austria, and later on by Louis XIV. "Bordier,"  
says Walpole, "remained in England some time longer, having been  
employed by the Parliament to paint a memorial of the battle of Naseby,  
which they presented to Fairfax, their victorious general. After the death  
of Fairfax, it was sold to John Thoresby, and in 1764, at the sale of the  
Thoresby collection, was bought by Horace Walpole for ten guineas.  
Walpole describes it as consisting of two round plates, each about  $1\frac{1}{2}$  inch  
in diameter, serving, he supposed, for the bottom and top of a watch. On  
one of the pieces was a delineation of the House of Commons, as exhibited  
on their seal by Simon; on the other piece is represented the battle of  
Naseby on one side, and on the other Fairfax himself on his chestnut  
horse, with his men. The figure and horse were copied from Van Dyck,  
"but," says Walpole, "with a freedom and richness of colouring perhaps  
surpassing that great master." The work was originally set with diamonds,  
and cost £700, and three members of the House of Parliament were  
deputed to carry the present to General Fairfax; it bore upon it the motto,  
"Sic radiant fideles." When Walpole acquired it, he had with it the  
receipt of the executor of Fairfax to Thoresby, who paid £185 for all his  
purchases from them, including this enamel. The enamel is signed "P. B.  
fecit," and it was sold at the Strawberry Hill sale, the eleventh day's sale,  
lot 41, for £21, to John Beavan. It now belongs to Lord Hastings, who  
lent it to the Burlington Fine Arts Club for their exhibition of portrait  
miniatures in 1889. Walpole adds: "This is the single work which can  
with certainty be allotted to Bordier alone, and which demonstrates how  
unjustly his fame has been absorbed in the renown of his brother-in-law,  
Petitot." During the reign of Louis XIV., Bordier joined Petitot in  
France, and in 1650 the two men married two sisters, Marguerite and  
Madeline Cupier, and from that time down to Bordier's death, in 1684, the  
two men lived and worked together, "painting," says Propert, "every one  
of note in the French Court, chiefly from works by Le Brun, Champagne,  
Mignard, and Nanteuil, as they had in England from Van Dyck." In their  
works at this time Petitot painted the figures and hands, and Bordier the  
hair, draperies, and backgrounds. The celebrated Drelincourt performed  
the ceremony of the two marriages at Charenton, for Petitot was a zealous  
Protestant, and, dreading the consequences of the revocation of the Edict  
of Nantes in 1685, he begged permission of the King to retire to Geneva.  
Louis XIV. refused to give this permission, and at last, being pressed with  
repeated memorials, sent Petitot to prison to Fort-l'Evêque, and Bossuet  
endeavoured to convert him. It is not clear whether he yielded to force,  
or his health failed; but at length he fell ill with a fever, and obtained

his liberty. No sooner was he free than he escaped with his wife to Geneva in 1687, being then eighty years of age. Petiot's children, who dreaded the King's wrath, remained in Paris, and, throwing themselves at his feet, implored his protection. The anonymous French author from whom Walpole quotes says that his Majesty received them with great kindness, and told them he willingly forgave an old man who had a whim of being buried with his fathers. In his own country the artist resumed his profession. The King and Queen of Poland desired to be painted in enamel by his hand, and sent their portraits to him that he might copy them, and he executed the two enamels with all the vigour of his early pencil, and received for his work a hundred louis d'or. So many sitters flocked to him that to gain rest he had to leave Geneva and retire to Vevey, where in 1691 he died quite suddenly while he was painting a large portrait of his wife, having attained the great age of eighty-four. He was forty-five years old when he married, but he had seventeen children, nine sons and eight daughters, and one of his daughters, a widow, is mentioned by Walpole as living in 1752.

It is not very easy to determine whether there was more than one enameller of the name of Bordier. Carpenter's "Pictorial Notice" contains the copy of a letter written by Sir Theodore Mayerne to Mr. Reade, the secretary of Sir Francis Windebank, respecting the imprisonment of James and Peter Bordier by the Inquisition at Milan. The letter is dated London, August 12th, 1640; but its connection with the two artists in enamel to whom we are now referring is by no means a matter of certainty. A contemporary letter in the Bibliothèque Nationale, dated 1652, refers to Bordier the enameller as Pierre Jacques Bordier, instead of J. Bordier; and it may therefore be possible that there were two artists of the same name, or equally possible that Bordier, who was only known by the name of Jacques in England, was known by his full name in France.

One of Petiot's sons, Jean Petiot the younger, was born in 1652, and was in England in 1677, obtaining the same favour with Charles II. that his father had enjoyed with Charles I.; he married in Paris, in 1682, Madeline, the daughter of his father's old friend Jacques Bordier, returning to England in 1695, but the date and place of his death are not known, although he is believed to have died about 1695.

Walpole says: "It is idle to write a panegyric on the greatest man in any vocation"; and he adds: "Rank dispenses with encomiums, as they are wanted but where they may be contested." In these words he does no more than bare justice to the work of Petiot, as no one, either before or since, has equalled him in portrait enamel. At the dawn of his reputation, Walpole states, he had twenty guineas for a picture, which price he afterwards raised to forty; and he says that he made his sketches from existing likenesses, finishing them in one or two sittings from the life. His work is of the most exquisite beauty. Nothing can surpass its brilliance, or equal the tender gradations of colour which imperceptibly

# JEAN PETITOT

2

**Louis XIV**  
Collection of Dr. G. C. Williamson

3

**Jean Petitot**  
By himself  
Collection of the Earl of Dartrey

1

**A Baby**  
Ham House collection

4

**Louis XIV, with Madame de la Vallière and Madame de Montespan**  
By Bordier, after Petitot  
Madresfield Court collection

5

**An Ecclesiastic**  
Frame by Gilles Legaré  
de Chaumont en Bassigni  
Collection of the Earl of Dartrey

6

**Gaston d'Orléans**  
Madresfield Court collection

7  
Centre  
Right  
Left

**Duchesse de Mazarin**  
**La Marquise de Montespan**  
**Mademoiselle Dupré**

Bottom of Box

**GOLD BOX**  
BELONGING TO  
MR. ALFRED  
DE ROTHSCHILD

8

**La Duchesse de la Vallière**  
**La Duchesse de Foulanges**  
**Mme. de Maintenon**

Centre  
Right  
Left

Top of Box

Centre  
Right  
Left

**La Duchesse de Nevers**  
**La Duchesse (?)**  
**La Comtesse de la Sure**

Back of Box

**La Duchesse de Brissac**  
**La Comtesse de Guigne**  
**La Princesse de Conti**

Centre  
Right  
Left

Front of Box

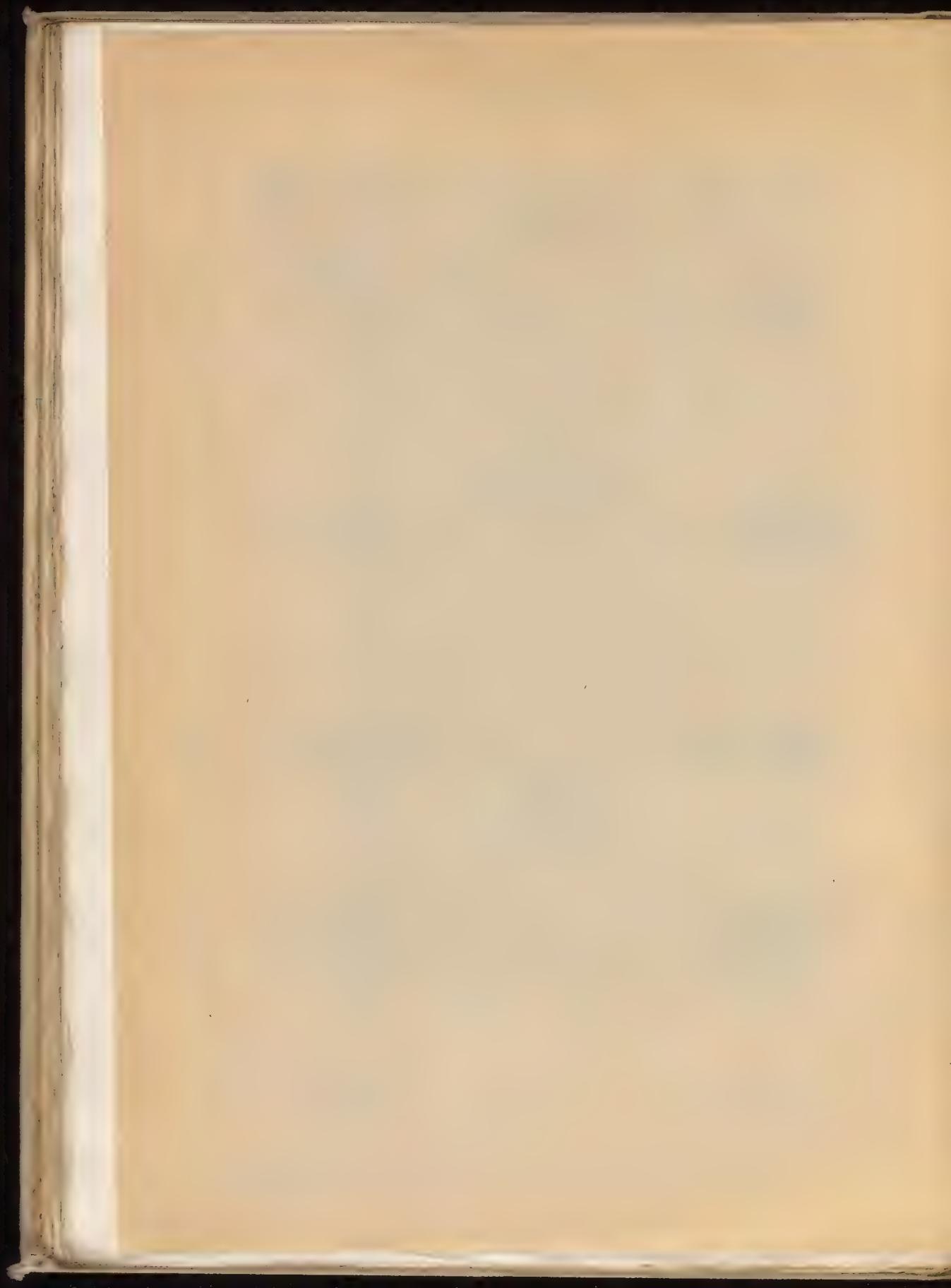
**11**  
**Ninon de l'Enclos**

Right

**12**  
**An unknown Lady**

Left

PLATE LXXVIII







melt into each other. Every detail of the faces received the most loving Chap. XIV  
attention, and was treated with scrupulous care; but there is an entire The Paint-  
absence of hard, definite outline, such as detracts from the merit of later ers in  
work, nor, on the other hand, is there any of the blurred, washy effect, Enamel  
such as is too often to be seen in the enamels of Boite and Bone. Walpole states that Petitot generally used plates of gold and silver, seldom copper; and Mr. Wornum adds a note to this statement, which he makes on the authority of Essex the enameller, to the effect that Walpole's statement cannot be correct, for silver has the property of cracking the enamel in all directions every time it is passed through the fire, and that hence it is necessary to expose plates of that metal when enamelled to a sharp heat, in order that when enamelled the cracks may close. "This," said Essex, "it is obvious, would effectually destroy the drawing of the picture, if it did no other injury." Unfortunately, however, for Essex's and Wornum's dogmatic note, two miniatures by Petitot in the Louvre are undoubtedly upon silver, and several of them are upon copper, although gold was the metal which Petitot more generally used. Signed works by Petitot are of very great rarity, but there are several in England, especially in the Earl of Dartrey's collection; amongst these are the portraits of Petitot (see Plate LXXVIII., fig. 3) and his son and his son's wife, all signed works, those of the son and his wife being by Jean Petitot the younger. This collection, which includes no fewer than twenty-six examples of the work of the two artists, father and son, also contains one of the very rare portraits painted by Petitot in England, a portrait of Anne, Countess of Bedford. In the Jones collection at South Kensington there are fifty-eight portraits by Petitot and his school, a large number of which are undoubtedly by Petitot himself. One of them is in a remarkable frame of enamel, the work of Gilles Legaré de Chaumont en Bassigni, consisting of a beautiful wreath of flowers and fruit; and this man appears to have worked for Petitot, as several examples of Petitot's work are set in frames by Legaré. The three finest examples of his work that I know of are those belonging to the Earl of Dartrey (Plate LXXVIII., fig. 5), to Captain Holford at Dorchester House, and that in the Jones collection, but there are two less important examples of the work of the same enameller to be seen in the Quicke collection. Amongst the portraits in the Jones collection are six of Louis XIV., and portraits of Sully, La Vallière, Vendôme, Olympia, Hortense Mancini, Richelieu, Mazarin, Madame de Sévigné, Molière, Madame de Montespan, Turenne, and Ninon de l'Enclos. The collection in the Louvre includes an exceedingly beautiful circular jewel (Plate LXXIX.), covered with exquisite gold work and set with diamonds, which incloses three enamel portraits, Louis XIV., Anne of Austria, and a brother of the King. Besides this jewel (Plate LXXIX.) there are a large enamel of Anne of Austria, and two smaller ones of her also, several of Louis XIV., a fine one of Christina, Queen of Sweden, and many others; and another fine one of Louis XIV. (Plate LXXVIII.,

fig. 2) belongs to the writer. The greatest work, however, which Petitot ever executed is the wonderful box belonging to Mr. Alfred Rothschild, which came from the collection of the Marquis de la Reignière. This is entirely covered with portraits of the beauties of the French Court, fourteen in all; three at the top (Plate LXXVIII., fig. 8), three at the bottom (fig. 7), three at the front (fig. 10), and three at the back (fig. 9.), and one at either end (figs. 11 and 12); and preserved in the box is a little book giving the names of each of the ladies who are depicted thereon. They are given in this book as follows:

*Le Médaillon du dessus.*

Celle du milieu, la duchesse de la Vallière.  
A droite, la duchesse de Fontanges.  
A gauche, madame de Maintenon.

*Le Médaillon du dessous.*

Celle du milieu, Hortense de Mancini, duchesse de Mazarin.  
A droite, la marquise de Montespan.  
A gauche, mademoiselle Dupré, dite la belle Jardinière de Meudon.

*Le Médaillon de devant.*

Celle du milieu, la duchesse de Brissac.  
A droite, mademoiselle de Blois, princesse de Conti, fille de la duchesse de la Vallière.  
A gauche, la comtesse de Guigne, fille de la marquise de Sévigné.

*Le Médaillon derrière.*

Celle du milieu, la duchesse de Nevers, { Sœurs et nièces de la mar-  
A droite, la duchesse de (?), } quise de Montespan.  
A gauche, Henriette de Coligny, comtesse de la Sure.

*A l'un des bouts, à droite.*

Ninon de l'Enclos.

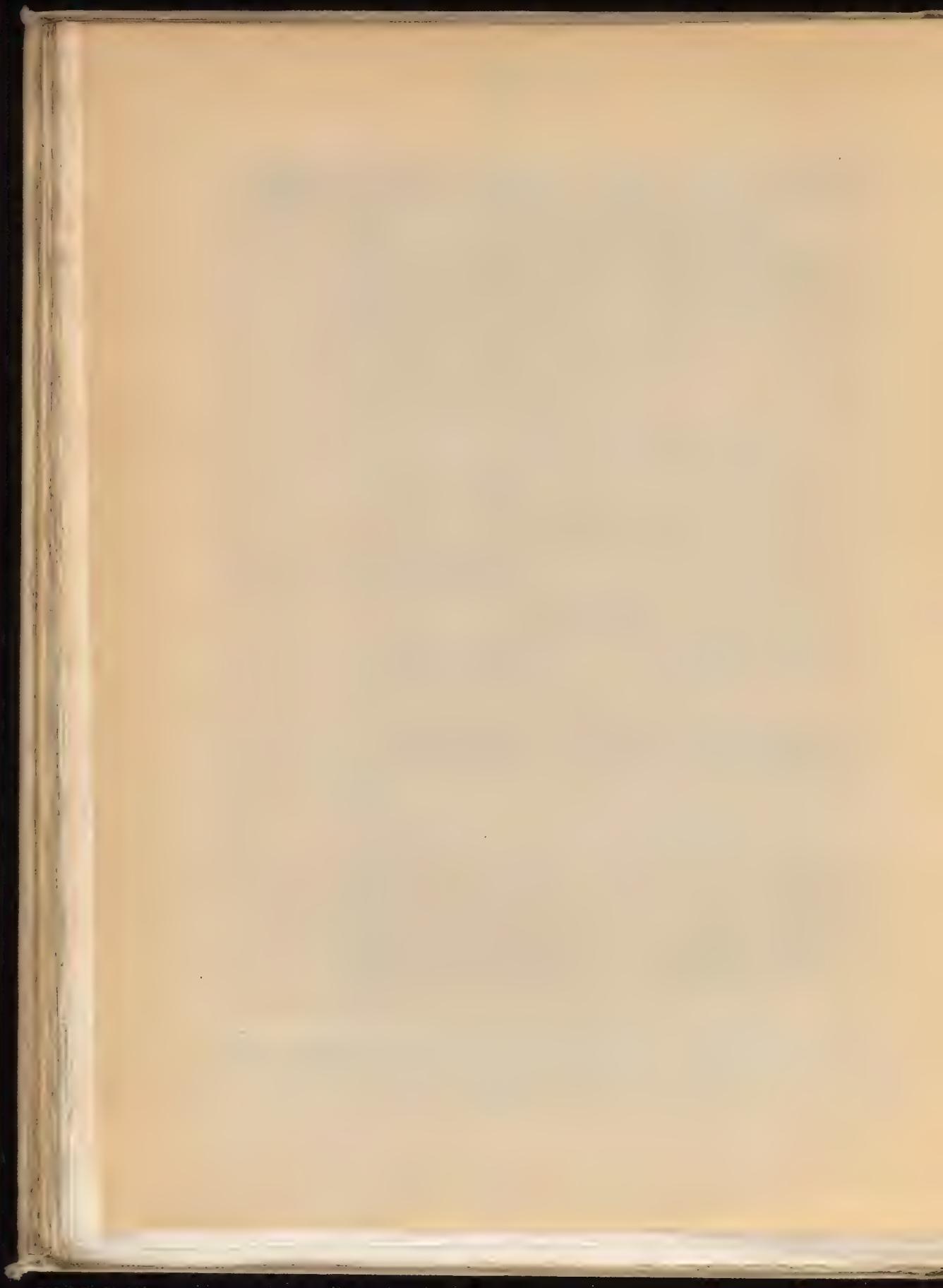
Malgré les recherches auxquelles on s'est livré, pour découvrir le nom du personnage qui figure dans le médaillon placé à l'autre bout à gauche de cette précieuse boîte, il n'a pas été possible d'être fixé positivement à cet égard."

Petitot is said to have executed several drawings in distemper and in water-colour; but the only ones which have come down to us, and are known definitely to be his work, are in a book of prayers which he prepared for the use of his family. It contains a series of meditations upon passages of Scripture, with special reference to birth, marriage, illness, and death; it gives some details as to the marriage of some of his children; and, in reference to those who come after him, he tells them that they were "born of a parent who has laid aside nothing, having had, as far as he could, to provide all that was necessary for your maintenance and your education, desiring that you might recognize the grace that God

JEAN PETITOT

THE LOUVRE

1483 Louis XIV 1482 Anne of Austria 1442 Louis XIV, after Le Brun  
1488 Sainte Mauve, after Le Brun 1440 Louis XIV, after Mignard 1501 Louis XIV 1439 Anne of Austria  
1500 Un Frère du Roi 1487 A Lady 1477 Christina, Queen of Sweden  
1476 Mme. de Montespan 1465 Le Duc d'Enghien 1475 A Lady 1486 La Comtesse de la Sure 1485 La Marquise de Thianges  
1446 Le Grand Dauphin 1474 Jean Chardin 1484 A Man  
1437 Anne of Austria







hath given you, and regretting that I can leave you but little of this Chap. XIV  
world's goods." This book is the chief authority for the information The Paint-  
ers in  
regarding the old enameller. He is known to have painted also several Enamel  
portraits of Louis XIV. in water-colour.

His own portrait, already mentioned, belonging to Lord Dartrey  
(Plate LXXVIII., fig. 3) is inscribed as follows: "Petitot, par luy-  
mesme." In the same collection there are portraits of Jean Petitot the  
younger and his wife. They are inscribed as follows: "Petitot, fait par  
luy-mesme, d'age de 33 ans, 1685"; and, "Petitot a fait ce portrait à Paris  
en Janvier, 1690, qui est sa femme."

There are several fine examples of the work of Petitot in the Duke  
of Buccleuch's collection at Montagu House. There is a delightful little  
baby inside the cover of a snuff-box at Ham House, which belongs to  
Lord Dysart (Plate LXXVIII., fig. 1). Captain Holford has some fine  
examples at Dorchester House, amongst which is the portrait of Catherine  
Henrietta d'Angennes, Comtesse d'Olonne, as Diana, which came from the  
celebrated collection of Monsieur Mariette into that of Horace Walpole.  
It is set in a frame of flowers enamelled by Gilles Legaré de Chaumont en  
Bassigni (see, for another, Plate LXXVIII., fig. 5), and was kept by  
Walpole in the tribune at Strawberry Hill, and considered as one of his  
special treasures. Walpole was particularly fond of the work of Petitot,  
and had several examples. There was a portrait of Charles I. which he  
spoke of as "very fine"; another of Charles II., in an enamelled blue  
case which he bought of an old gentlewoman, to whom the King pre-  
sented it when he stood godfather to her in Holland. He had also a  
very rare one of James II., which had been presented by the Duke to his  
mistress, Mrs. Godfrey, and was purchased by Walpole at the sale of the  
property of Mrs. Dunch, her daughter; and with it he had a portrait by  
the same artist of Mrs. Godfrey, which came from the same sale. Walpole  
also possessed a portrait by Petitot of Henrietta, Duchess of Orleans,  
which had belonged to Zincke, who had kept it as a study, and from  
whom it was bought by Walpole; and another series which he owned  
included portraits of Louis XIV., Anne of Austria, Mary of Austria,  
Madame de Montespan, La Duchesse de la Vallière, Philippe, Duc d'Orléans,  
La Duchesse de Mazarin, Cardinal Richelieu, and Mrs. Middleton, a  
celebrated beauty of the time of Charles II. All these delightful portraits  
were sold at the Strawberry Hill sale on the 10th of May, 1842. Lady  
Burdett-Coutts bought the example which had belonged to Zincke and  
that of La Duchesse de la Vallière; Lord Derby bought the Mary of  
Austria; and Lord Rothschild owns the miniature of Louis XIV., which  
was bought at the sale by Mrs. Nathan Rothschild. Lady Burdett-Coutts  
also acquired the portrait of James II., and those of Charles I. and  
Charles II.; but the companion one of Mrs. Godfrey went to a foreign  
dealer. The Strawberry Hill miniatures still remain in the collection of  
the Baroness Burdett-Coutts, where they are associated with several other

Chap. XIV  
The Paint-  
ers in  
Enamel

works by this notable artist. There is a very fine series of the work of Petitot at St. Petersburg (Plate CII., figs. 1 and 2), including portraits of Louis XIV. and his children and the notabilities of his Court. There are several enamels by Petitot at Hertford House, and there are some fine examples of his work at Madresfield. One of the most beautiful, owned by Lord Beauchamp, represents Louis XIV. between La Duchesse de la Vallière and Madame de Montespan (Plate LXXVIII., fig. 4); this is signed by both Bordier and Petitot. Another remarkable work, representing Gaston d'Orléans (Plate LXXVIII., fig. 6), ornaments the cover of a magnificent snuff-box in the same collection.

Petitot's great success in enamel work encouraged a good many other enamellers to undertake the same class of portraiture, and it is exceedingly difficult to distinguish the work of these artists, or to know which boxes they decorated. An enameller as a rule only signed his name at the back of the portrait, and the majority of these works are set into the covers of very elaborate snuff-boxes, whence it is almost impossible to remove them in order to determine the names of the artists. Dr. Propert heard through M. Reinach of a certain series of archives belonging to the French Foreign Office, and employed a clerk to extract from them the names of a great many artists who prepared enamels for snuff-boxes which were given to ambassadors and others. In a great many cases but little is known of these painters, save the fact that they are mentioned in these documents; and as these archives are not now accessible to students I can only follow this author in giving the names of the persons whom he found mentioned in the documents, expressing my indebtedness to his "History of Miniature Art" for the information.<sup>1</sup>

Louis de  
Chatillon

He speaks of Louis de Chatillon, who was born in 1639, and died at the advanced age of ninety-five in 1734, and who painted Louis XIV. and Louis XV. His enamels were mounted by the King's jewellers, Montarsy and Rondé, and some of the boxes were of great value, costing as much as 37,000 francs.

Jacques Phi-  
lippe Ferrand

Another enameller was Jacques Philippe Ferrand (1633-1732), a pupil of Mignard and Bernard, the son of a physician to Louis XIII.

Mademoiselle  
de la Boissière  
Bourdin

Another artist was Mademoiselle de la Boissière; another a painter named Bourdin, who executed a special box for the Ambassador from Holland.

Mademoiselle  
Château and  
others

Another was Mademoiselle Château; and others who should be mentioned were Henri Chéron, the father of Elizabeth Sophie Chéron, who as a painter in enamel was far cleverer than her father; Madame Maubert; Jean Adam Matthieu (1698-1753), who lived in the Louvre; Oudry, Pênel, Jean Prévost, Vincent François Elie, Mademoiselle Brisson; François Bourgoine, whose best work was done about 1763, and a German named Welper.

<sup>1</sup> Messrs. Macmillan and Co. and Mr. A. Propert have been good enough to allow me to make these quotations.

## MINIATURES IN ENAMEL

2

John Milton  
After Janssen  
By W. Essex, 1856  
Victoria and Albert Museum

1  
Princess Charlotte  
Daughter of George IV  
By Henry Spicer  
Montagu House collection (H 3)

3

George Washington  
By William Prewitt  
Montagu House collection (H 13)

5

Nicholas Fouquet  
By Prieur, 1658  
Collection of the Earl of Dartrey

4

Horace Walpole  
By William Prewitt, 1735  
Montagu House collection (O 31)

6

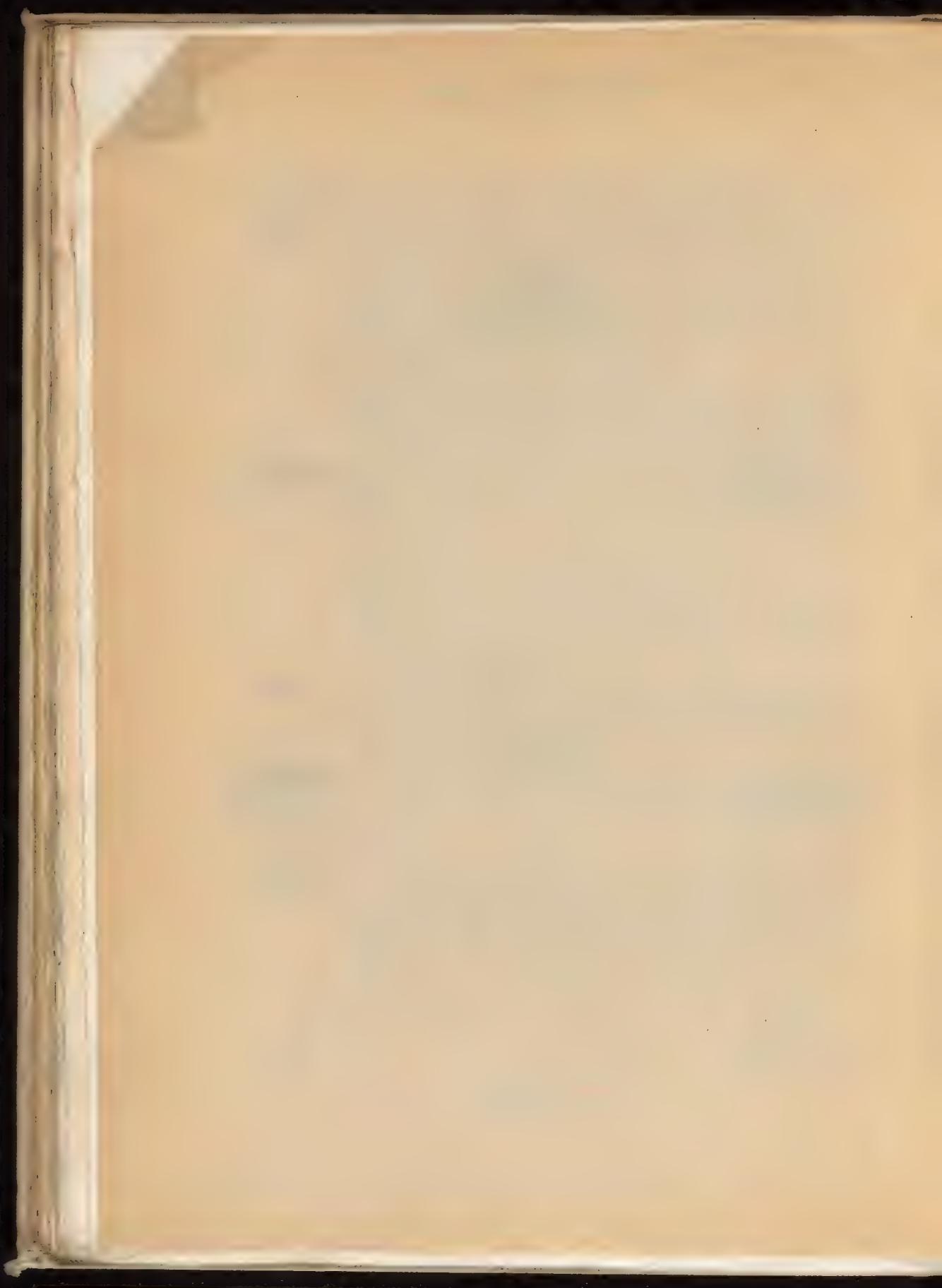
Richard Robinson  
Archbishop of Armagh  
By J. Hurter, 1780  
Collection of the Earl of Dartrey

7

Napoleon  
After Isabey  
By William Bate  
Collection of L. Lehmann, Esq.

8

James, Duke of Monmouth  
By Boit  
Montagu House collection (R 30)







It is possible that many of the miniatures that are accredited to Petitot Chap. XIV  
The Paint-  
ers in  
Enamel  
or to his son may have been the work of one or other of these artists.

A more celebrated man than any of these was Jean André Rouquet, a Swiss, born at Geneva in 1702, who worked for a great many years in England, and was well known in literary and artistic circles in the reign of George II. In 1752, however, he settled in Paris, and in the following year became a member of the Academy of Painting by the special favour of the King, who, notwithstanding Rouquet's strong Protestant principles, interested himself in him, and commanded his admission to the Academy. Rouquet was a clever chemist, and was always interesting himself in the preparation of fresh colours and in the use of new vehicles; he was warmly interested in English art, and wrote, while in Paris, a book on the prints of Hogarth, explaining their allusions to his friends in Paris who did not comprehend them. In 1755 he published a work called "The State of the Arts in England," which was very laudatory in many of its passages, especially those which referred to Hogarth, and was not in any way such a book as Dr. Propert describes. In the following year, however, he wrote a satire on his own book, and it is that work, I believe, that Dr. Propert saw, and to which he refers in his notes on Rouquet. Rouquet had rooms allotted to him in the Louvre, and there it was that he produced the best of his enamels; but he spent so much time over his kiln, and worked so far into the night at his experiments, that his reason gave way, and he had to be removed to Charenton, where he died insane in 1759.

Two of his friends were named Venevault and De la Chana. Both Venevault  
De la Chana  
were born at Geneva, and about the same time as Rouquet. They settled in Paris, receiving royal appointments, and carried out some of the numerous commissions which were given by the Court for presentation boxes. A box by Venevault for the Ambassador from Sardinia is specially mentioned, and one by De la Chana for the Ambassador from Madrid. Each of these men assumed the title of being a successor to Petitot, Venevault signing himself "Successeur de Petitot," and De la Chana "Successeur de Bordier Petitot." Examples of the work of each man can be seen in the Museum at Geneva, as well as those of Dufey, Lambert, Soutter, and Mademoiselle Charrin, other Genevan artists who made copies of the works of Petitot.

Undoubtedly the most beautiful examples of miniature work in enamel were done by foreign artists; and although there were Englishmen, to be hereafter mentioned, who did excellent work in this medium, yet the palm must be given to the foreign artists, and especially to the Swiss.

Of one great enameller, Prieur, we hardly know anything. His works Prieur  
are of extreme rarity, save in Denmark, where I was fortunate enough to discover quite a long series of them. He worked in the middle of the seventeenth century, and is believed to have stayed a short time in England. His finest portrait belongs to the Earl of Dartrey (Plate LXXX.,

fig. 5), and represents a French gentleman in armour, wearing a long wig. It is an exceedingly delicate, refined piece of work, and is inclosed in its original very rich ormolu frame. There is a replica of Lord Dartrey's portrait at Windsor, there described as "Nicholas Fouquet, the Finance Minister to Louis XIV.," having been identified by an engraving by Nanteuil. Yet another replica by the same artist was in the Joseph collection, and Dr. Propert had a portrait of Philip IV. of Spain by the same artist, bearing the same date as the Dartrey portrait, 1658. Up to quite lately these were the only enamels known by Prieur, but in the Rosenborg Palace at Copenhagen I found many of his works. It appears from some Danish archives which I have been permitted to examine that Prieur wandered about Europe a good deal. In 1669 he was in England, and painted a portrait of Charles II. (Plate LXXXI., fig. 3) and another of Lady Castlemaine (Plate LXXXI., fig. 1), both after Cooper, for the King of Denmark. In 1670 he was in Poland, on another commission from the Danish monarch, to paint the portrait of King Michael (Plate LXXXI., fig. 5). During preceding years he had been largely employed in Denmark. There is an important portrait of Frederik III. (Plate LXXXI., fig. 2) by him, dated 1663, and there are fifteen other portraits of the King (one is on Plate LXXXI., fig. 6) bearing his signature, dated 1660, 1668, and 1669. Then in 1669, as we have seen, he was in England, in 1670 in Poland, and he was back again in Denmark in 1671, painting the five eldest children of Frederik III.; and in that year he also painted portraits of Christian V. and his wife, the Princess Charlotte of Hesse. He did some enamel work at the time of the foundation of the Order of the Dannebrog, and several enamelled badges for the Order of the Elephant are the work of this artist. In 1675 he painted an interesting portrait of the chief confessor to the King (Plate LXXXI., fig. 4), Leth by name, and portraits of several bishops, and he was then sent by Christian V. into Germany to carry out certain work for him. He is believed to have returned to Denmark in 1677, and to have died there. The archives refer to his having visited Spain, and probably it was during this visit that he painted the portrait of Philip which was in the Propert collection.

His work is exceedingly delicate, and he excelled in the representation of hair. In his portraits of Frederik III. there is an enormous amount of vigour and truth, and the same quality is noticeable in the portrait of Leth. His colouring, however, varies very much; the portrait in Lord Dartrey's collection, the enamel of Leth, and one or two in the Rosenborg Palace are very beautiful, the colouring subdued and rich; but at other times his scheme of colour is far too strong, the blues are intense, and the carnations too florid. There is none of the extremely minute work which marked Petitot. Prieur's treatment is far more bold and sweeping, but very attractive; and as the artist was evidently a very clever enameller, it was with peculiar satisfaction that I was able to discover new information regarding him in Denmark. There are two examples of his work to

ENAMELS IN THE COLLECTION OF THE KING OF DENMARK  
ROSENBOORG CASTLE

1  
Lady Castlemaine  
By Prieur, 1669  
After S. Cooper

2  
Frederik III  
By Prieur, 1663

3  
Charles II of England  
By Prieur, 1669  
After S. Cooper

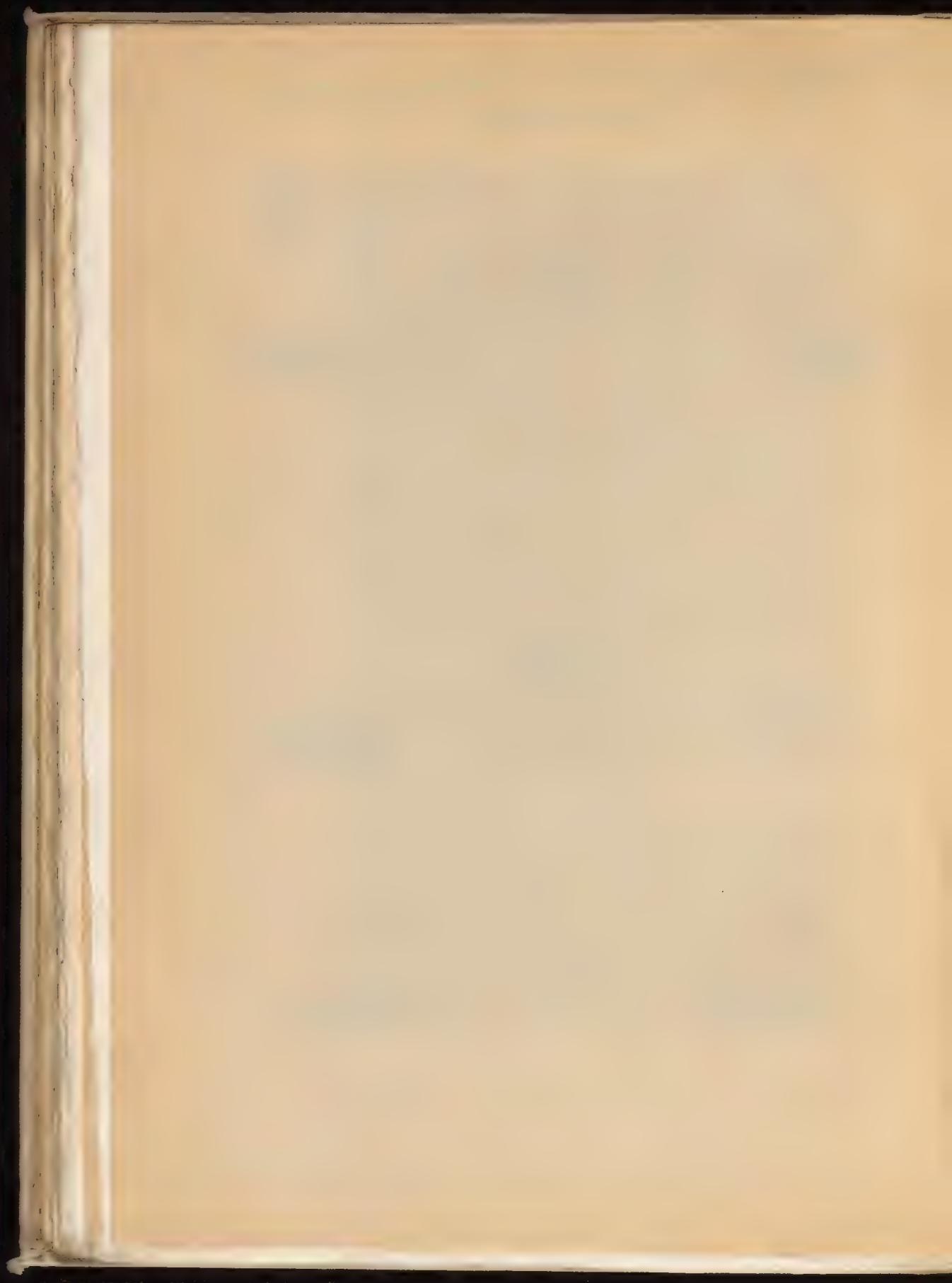
5  
King Michael Wieniowieky  
of Poland  
By Prieur, 1670

6  
Frederik III  
One of fifteen similar enamels  
by Prieur, dated 1666  
1668 and 1669

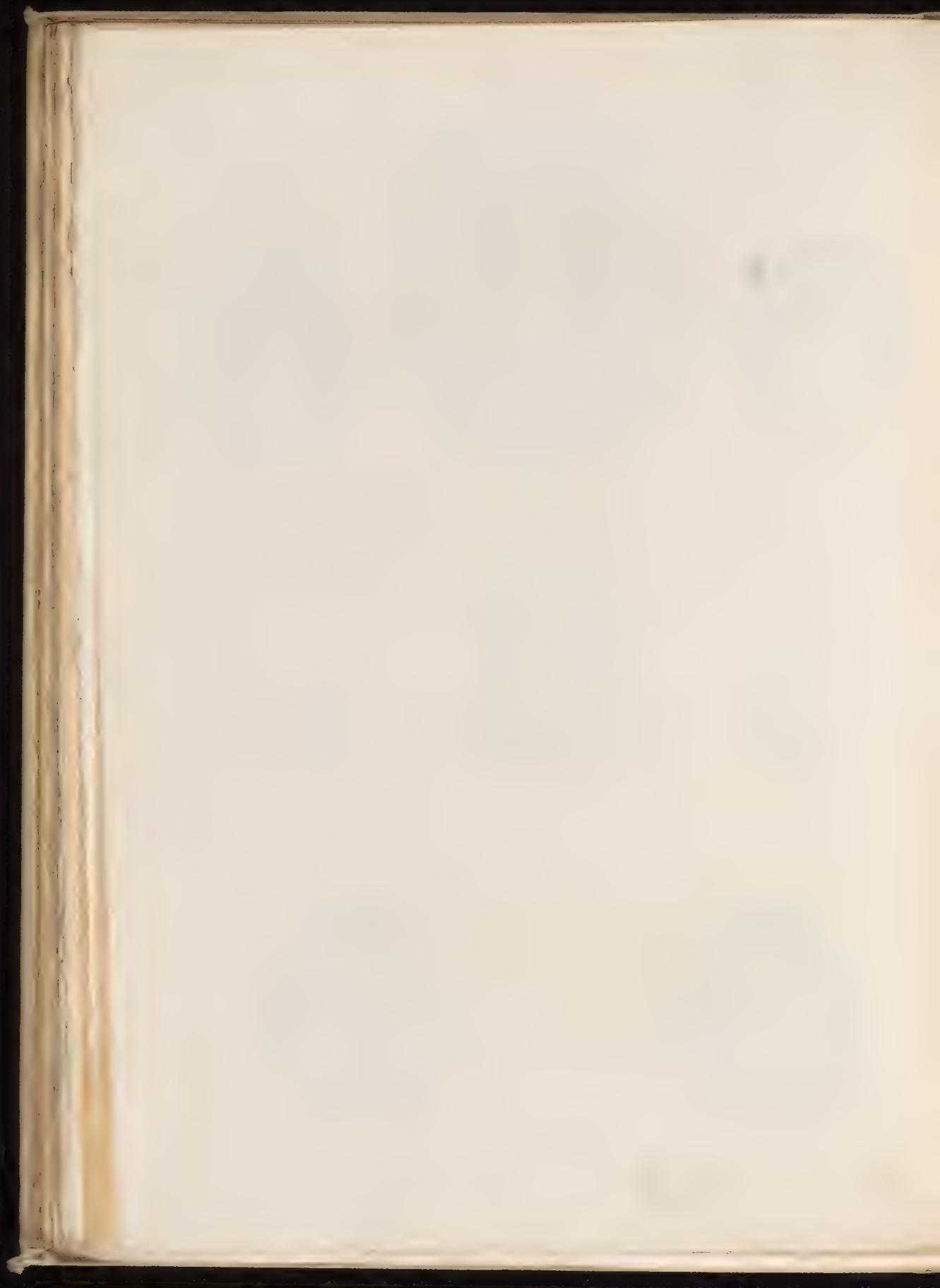
4  
The Royal Confessor, Leth  
By Prieur, 1675

7  
Queen Anne of England  
By C. Boit, 1705

8  
Prince George of Denmark  
By C. Boit, 1704







be seen at St. Petersburg. One is dated 1676, and represents a Russian Chap. XIV  
The Paint-  
ers in  
Enamel nobleman; but whether it was painted in Russia, or was the copy of a portrait that Prieur saw in some other place, I cannot say. There is no evidence in Denmark, as far as I know, to prove that he was ever sent into Russia; but for a man who visited France, England, Germany, Poland, and Spain, a journey to Russia would not have been a very serious one.

We must not forget a fine example of the work of this enameller at Berlin. It is on gold, and represents a Field Marshal wearing the Order of the Golden Fleece. It is signed and dated 1645, and inscribed "Praemium Honor Virtutis" (Plate XCVII., fig. 2). The works of Prieur, as already stated, are exceedingly rare in England, and only occasionally to be met with on the Continent. The examples mentioned constitute almost the only ones of which I know. He is said to have worked exceedingly slowly, and this is perhaps the reason why his portraits are so scarce.

Another enameller of whom I was able to find traces in Russia was named Johann Heinrich Hurter, who was born at Schaffhausen in 1734. Johann  
Heinrich  
Hurter In 1776 he was at work at the Hague, and in the following year was in Paris. He was then invited to London by the Earl of Dartrey, who was a great collector of enamels, and possessed a wonderful series of works by Petitot, which still belong to the present Lord Dartrey and have already been mentioned. Lord Dartrey was fond of having copies made in enamel of his own family portraits, and of portraits of some of his ancestors in other collections (see Plate LXXX., fig. 6), and he found that Hurter was able to do this work to his entire satisfaction. He appears to have kept him in steady employment between 1779 and 1785, when Hurter returned to Switzerland. While he was in London he exhibited occasionally at the Royal Academy. When he went to Switzerland his younger brother, J. F. C. Hurter, about whom we know hardly anything, came over to England, and worked for Lord Dartrey. By the two brothers there is altogether a remarkable series of portraits in the Dartrey collection, including nearly fifty signed examples. Amongst the works by the elder brother are portraits of Thomas, Lord Dartrey; Philadelphia, Lady Dartrey, a granddaughter of William Penn, painted in 1780; Catherine Dawson, 1784; Lady Anne Dawson, 1780; two portraits, representing the old painter Sotto Cleeve and his wife, 1782; Anne, Viscountess Primrose, 1784; Dr. Robinson, Archbishop of Armagh (Plate LXXX., fig. 6); Lady Frances Quin, daughter of Stephen, Earl of Ilchester, 1784; Alan, Lord Gardner; Colonel Isaac Barré, M.P.; Admiral Barrington; John Watts, Esq., of New York; Captain Lambert Brabazon; Commander Hotham, R.N.; Captain the Hon. Mr. Leveson-Gower; and several portraits which do not bear the names of the persons whom they represent.

By the younger brother, J. F. C. Hurter, there are portraits of J. F. C. Hurter Captain Harwood, R.N.; Rear-Admiral Edwards; the Hon. Richard Dawson, 1783; Lady Anne Dawson, 1785; Philadelphia, Viscountess

Cremorne, 1785; Thomas, Lord Dartrey, 1785; Richard Dawson, Esq., 1782; George III., 1780; Queen Charlotte, after Gainsborough, 1780; George, Prince of Wales; Charles I. and Queen Henrietta Maria; Mrs. Elizabeth Carter, the translator of Epictetus; Philadelphia, Lady Dartrey; and several pictures which are not named. Many portraits by each of the brothers are copies of pictures by Gainsborough and Reynolds, and in the large collection of enamels belonging to Lord Dartrey there are several others which were probably the work of one or other of the Hurters, but cannot be identified, inasmuch as the backs of the portraits cannot be seen.

From 1785 nothing appears to have been known about Hurter, nor was it evident why he left so generous a patron, and went away from England; but the mystery was explained when I saw the Tsar's collection in Russia, as there are portraits by him dated 1785 to be found in that collection, copies of celebrated pictures in the Hermitage Gallery, and original works representing members of the Russian Court. He appears to have been attracted by an important offer made him by the Empress Catherine, and he was employed, so far as I can ascertain, down to the time of his death, which appears to have taken place about 1802. The portraits which he carried out in Russia are not so agreeable to the eye as those belonging to Lord Dartrey. The majority of them are much larger in size and rougher in quality, and marked by colouring more fervid than that adopted by Hurter in his earlier years. A few portraits are small, and quite as fine as any in the Dartrey collection; but they are the exception, and it would appear likely that the artist had to work much faster for his royal mistress, and to suit her taste in point of colouring, and was not able to put as good work into his portraits as he did when working in London.

In his signature Hurter varied, sometimes including his second initial and sometimes omitting it. Examples of both forms of the signature, from Lord Dartrey's collection, are given here.

Philadelphia, Baronet Dartrey  
grand daughter of William the Founder  
of Philadelphia  
  
Les vertus font la felicite de sa Famille, et le  
Bonheur de ses Amis.  
Son ame Compatissante et Charitable  
est la Consolation des malheures.  
  
J. Hurter pinx  
1783.

Thomas Lord Dartrey.

C'est une noble et généreux Bienséantisseur  
dont ceij portent le nom que je suis mal  
avustancé pendant mon Séjour à Londres, une main  
ne peut refuser à mon Cœur patrore de la plus vive  
reconnoissance le trésor de la bonté de ceij rare.  
Cely servira de monument qui ne s'effacera Jamais  
c'est le seul témoignage que j'ose prouver de ma  
gratitude.

J. H. Hurter pinx  
Ju 8 1783.

In addition to these clever foreigners who worked in England, we had a school of enamellers in this country of no mean repute. It extended over a considerable period. There is a delightful portrait of Oliver Cromwell (Plate LXXXIII., fig. 1) in the Oxford University Galleries, which is the work of some unknown contemporary enameller. At the back of the

MINIATURES IN ENAMEL  
UNIVERSITY GALLERIES, OXFORD

2

John, Earl of Westmorland  
After Sir T. Lawrence  
By H. P. Bone  
"April, 1842"

I  
A Gentleman, name unknown  
By H. Spicer

3

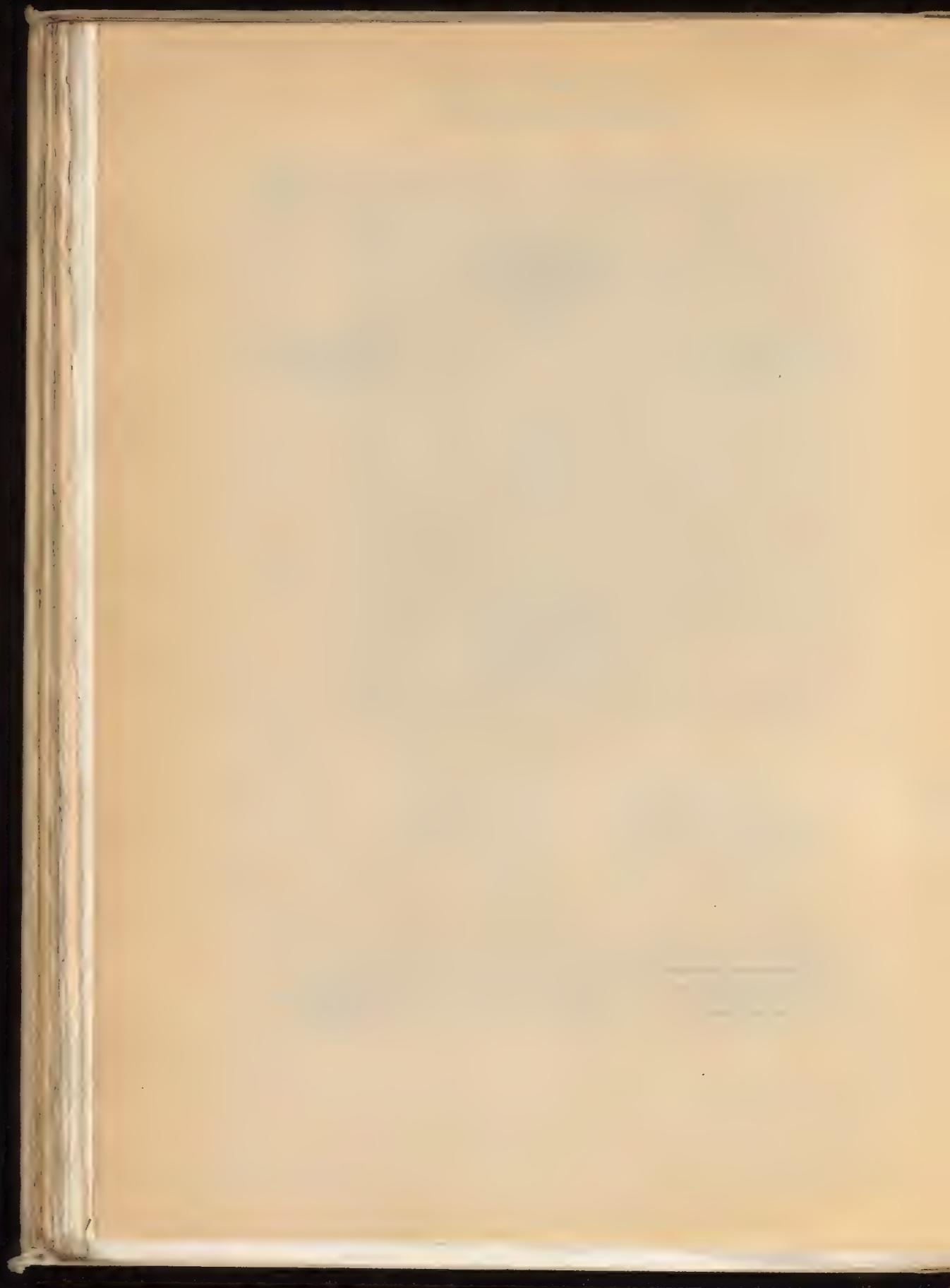
A Gentleman, name unknown  
By C. Zincke  
(Signed in full)

4

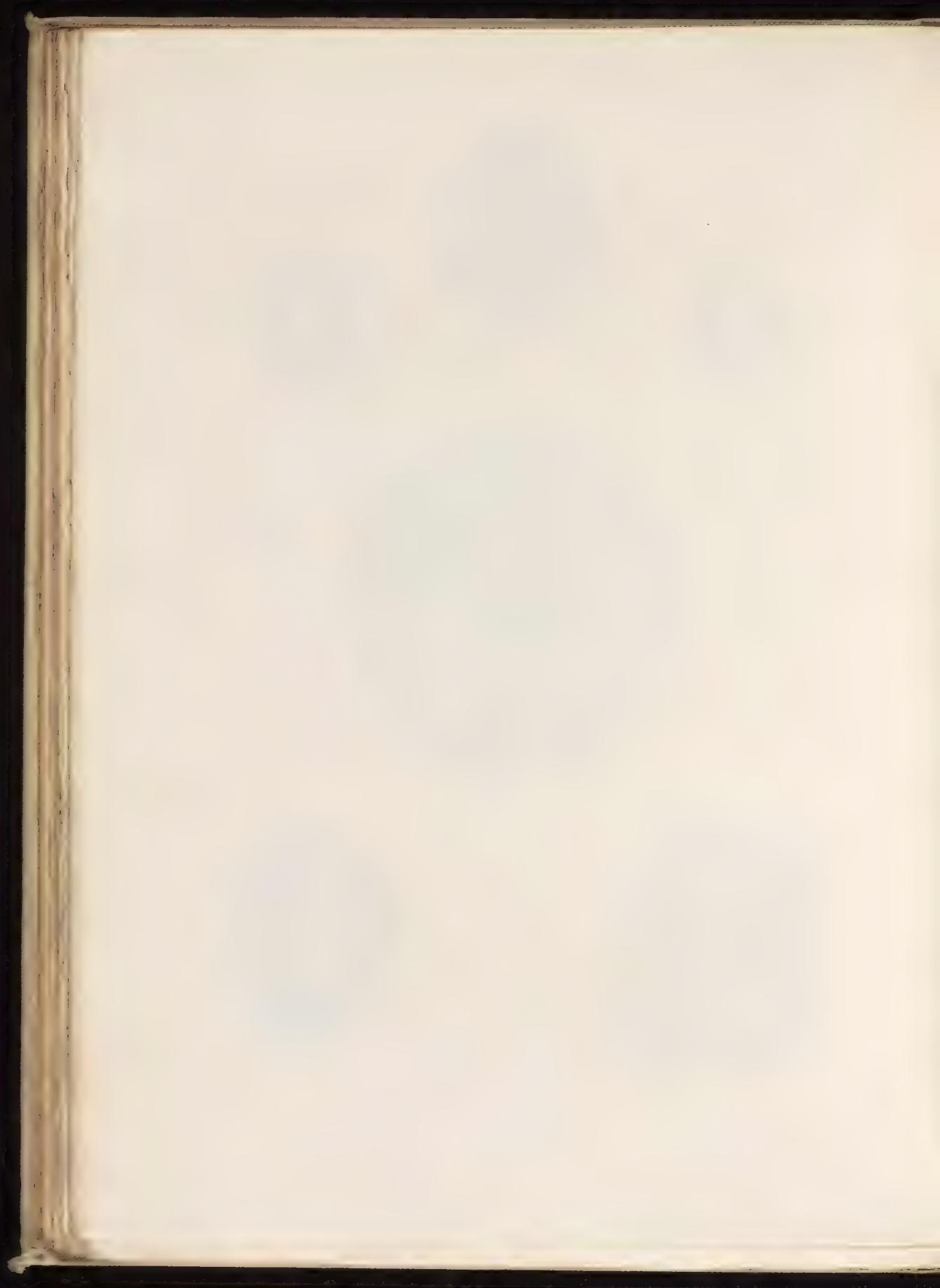
William Murray  
First Earl of Mansfield  
After Sir J. Reynolds, 1793  
By Birch

5  
La Duchesse de Fontanges  
After a picture by Mignard  
at Althorp  
By H. P. Bone  
"Jan., 1846"

6  
Robert Burns  
After a portrait by Buchan, 1783  
By H. Bone







portrait (Plate LXXXIII., fig. 3) is a beautiful device of roses and leaves, **Chap. XIV** executed in natural colouring on a white ground. The portrait is a very **The Painters in** bold, strong piece of work, and is a vigorous representation of Cromwell. **Enamel**  
Such early work is, however, very rare, and it is not until the eighteenth century that one finds a series of artists who were working in enamel.

To Gervase Spencer we have already referred in Chapter VII., when dealing with miniature painters; but he was also a very clever enameller, and exhibited enamel portraits with the Society of Artists. A delightful enamel by him representing Admiral Byng (Plate LXXXV., fig. 1) is at Montagu House, and a very fine one of a man, name unknown (Plate LXXXV., fig. 3) is in the University Galleries at Oxford. As a rule his portraits are signed with his initials, and they can often be recognized by the use of a very pale leaf green, of which he was very fond. His water-colours are marked by pale colouring, but that was not specially remarkable, as there were other artists of the time working in these quieter shades; but in enamel Spencer seems to have been the only man who was interested in what we should now call the more aesthetic style of colouring. **Gervase Spencer**  
Spencer died in 1763.

One of his pupils, Henry Spicer, was a far cleverer man. Born at **Henry Spicer** Reepham, in Norfolk, in about 1743, he first appears as a contributor of miniatures to the exhibition of the Incorporated Society of Artists in 1766, and was their secretary in 1773, continuing to exhibit yearly with them up to 1783. At the Royal Academy he first exhibited in 1774, and in 1795 exhibited the portrait of the Prince of Wales, which brought him into special notice. He resided at 7, Great Newport Street. He had two daughters, who also worked in enamel, and who exhibited with their father, sending in enamel copies of pictures by Humphrey, Gainsborough, and others. Spicer was appointed painter in enamel to the Prince of Wales. In 1776 he went to Dublin and painted many Irish celebrities, returning to London after a couple of years, and there he died on the 8th of June, 1804, at the age of sixty-one. There are delightful examples of Spicer's work in the Dartrey collection, representing Philadelphia, Viscountess Cremorne, in 1798, and Anne, Viscountess Primrose, in 1775. There is a beautiful signed miniature by him in the University Galleries at Oxford, representing a gentleman whose name is unknown (Plate LXXXII., fig. 1), and there is a pleasing portrait of Princess Charlotte, the daughter of George IV. (Plate LXXX., fig. 1), to be seen in the Montagu House collection. Spicer's work is distinguished by its extreme delicacy and its great refinement. He modelled his faces exquisitely, and the flesh tints are not so over-ruddy as on many contemporary enamels, but the carnations have far more the effect of actual life. The various details of costume, such as the lace at the neck, the buttons of a coat, jewels or fur, were rendered with scrupulous care, and bear the closest examination; but they are never allowed to usurp a wrong place in the portrait, and the effect of Spicer's pictures is never meretricious or showy.

Chap. XIV  
The Paint-  
ers in  
Enamel

The following quaint lines appear in the "Public Advertiser" respecting Spicer, and are well worth recording:

On Mr. Spicer's Portrait of Mr. Beard on Enamel at the Exhibition, Spring Gardens

"SPICER, to thee the Pencil's Art,  
It's various Powers are known:  
Thou bid'st our fav'rite Beard return—  
Once more he's all our own.

"Lost to the Stage, the goodly knight  
Thro' thee appears new-born;  
The sprightly Look, the lively Air,  
That graced the Early Horn.

\* \* \* \*  
"Artist, we thank thee—He, unkind,  
Withdrew himself in vain,  
While in thy nice, creative skill  
He's here enjoy'd again."

[Two verses omitted here.]

H. T.—*Public Advertiser*, 1769.

The same paper yields us an advertisement of an enameller otherwise unknown, a man called Sykes, whose work appears to have attracted some attention and evidently was honoured with the approval of the King. None of his enamels can now be identified:

Monday last being His Majesty's Birthday, the Queen presented the King with the Portraits of their Royal Highnesses the Prince of Wales, and the Bishop of Osnabrug [*sic*], in a Ring, painted from the Life, in Enamel, by that ingenious Artist, Mr. Sykes, and curiously set with Brilliants; with which His Majesty was highly pleased, and met with universal Approbation.—*The Public Advertiser*, 1764.

William Craft

William Craft was another enameller who exhibited at the Royal Academy, sending in to that exhibition in 1774, and continuing to exhibit till 1781.

Thomas Craft

His brother Thomas was a well-known artist at the Bow Porcelain Works, and there are specimens of his work at the British Museum, especially one beautiful bowl which he decorated with wreaths of flowers. A curious account as to the manufacture of this bowl, in the handwriting of Thomas Craft, dated 1790, still exists in the British Museum, and it is as follows: "This bowl was made at the Bow china manufactory at Stratford-le-Bow works, about the year 1760, and painted there by me, Thomas Craft, my cipher is at the bottom. It is painted in what we used to call the old Japan taste, at that time much esteemed by the then Duke of Argyle. There is nearly two hundred pennyweight of gold in it, about 15/-. I had it in hand at different times about three months. About two weeks' time was bestowed upon it. It could not have been manufactured for less than £4. There is not its similitude. I took it in the box to Kentish Town, and had it burnt there in Mr. Gyles' kiln, cost me 3/-. It was cracked the first time of using it. Miss Nancy Sha, a daughter of the late Sir Patrick Blake, was christened with it. I never used it but in particular respect of my company, and I desire my executor, as mentioned

PORTRAITS IN ENAMEL  
UNIVERSITY GALLERIES, OXFORD

1

Oliver Cromwell  
Contemporary English enamel

2

The reverse of No. 1

3

Dr. Samuel Johnson  
Stipple engraving transferred to  
copper and enamelled by Hatfield  
Signed and dated 1780, but as it records  
Johnson's death in 1784, on the back and in  
the same handwriting, evidently not signed  
until four years after it was executed

4

Catherine Shorter  
First wife of Sir Robert Walpole  
Earl of Orford, and mother  
of Horace Walpole  
From whose collection at Strawberry Hill  
this came (see item 33, sale of May, 1842)  
By C. F. Zincke, 1735, after Kneller

5

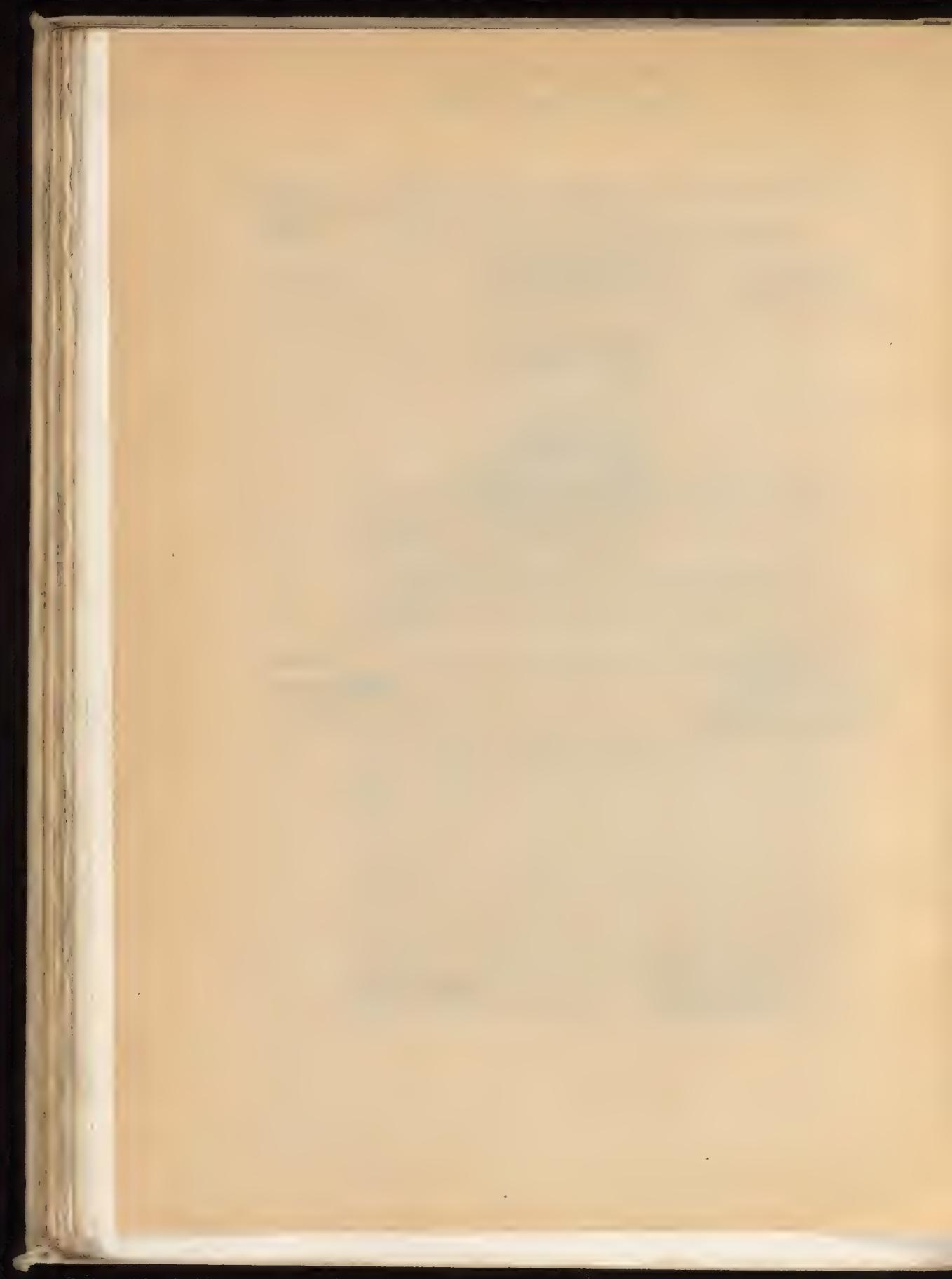
A Boy, name unknown  
By C. F. Zincke

6

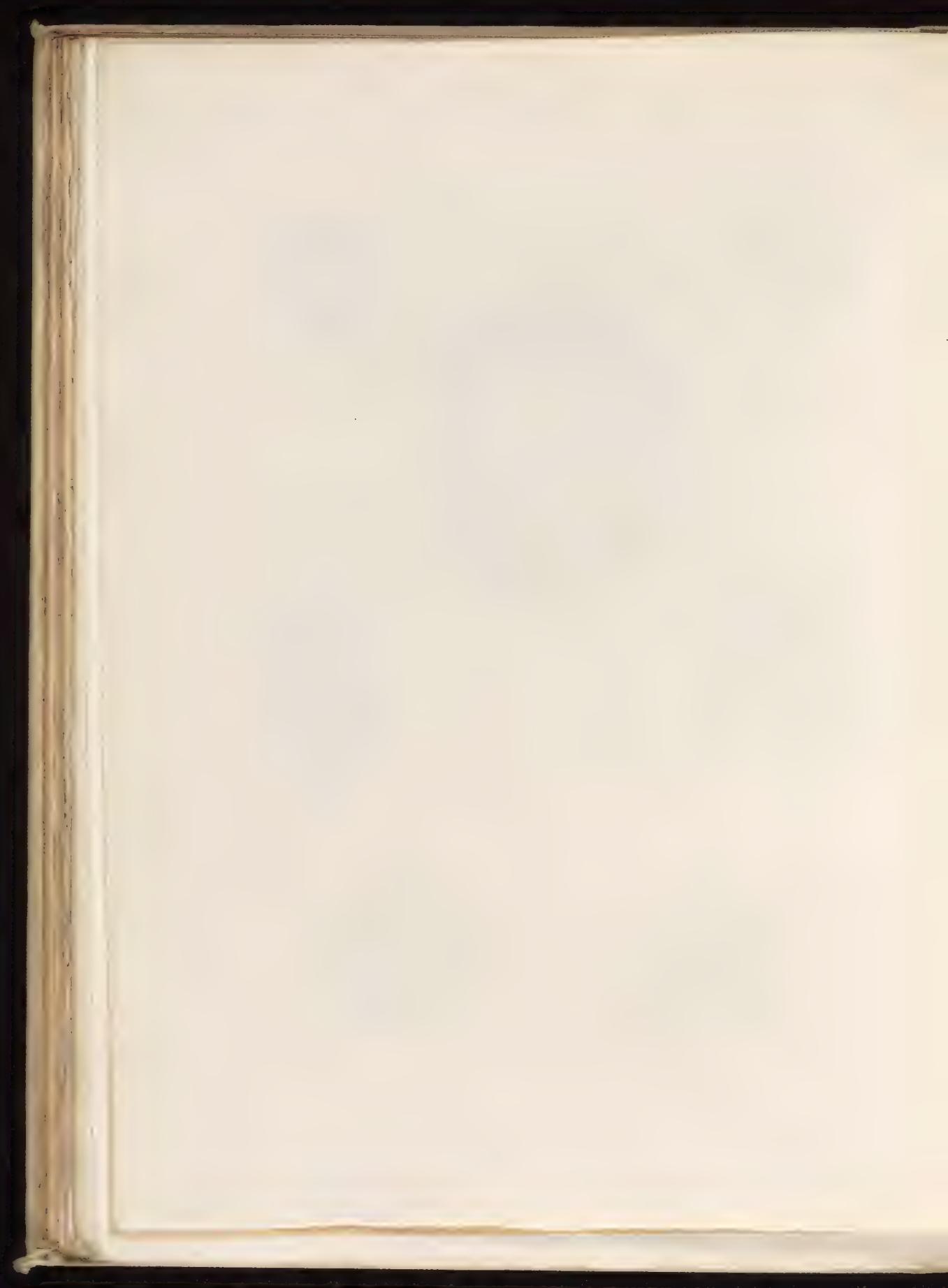
A Lady in a fancy dress of  
sea-green, with coral,  
pearls and shells  
By C. F. Zincke

7

A Gentleman, name unknown  
By Nathaniel Hone, 1750







in my will, may do the same. Perhaps it may be thought I have said too much about this trifling toy. A reflection steals in upon me that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy and Carthage, and similar to Shakespeare's cloud-cap'd towers. The above manufactory was carried on many years under the firm of Messers. Crowther and Wetherby, whose names were known almost over the world, they employed three hundred persons, about ninety painters, of whom I was one, and about two hundred turners, throwers, etc., were employed under one roof. The model of the building was taken from that of Canton in China. The whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes and warmed the whole, sometimes to an intense heat unbearable in winter. It now wears a miserable aspect, being a manufactory for turpentine and small tenements, and like Shakespeare's baseless fabric, Mr. Wetherby has been dead many years, Mr. Crowther is in Morden College, Blackheath, and I am the only person of all those employed there who annually visit him." This interesting document is quoted in full by Mr. Lichfield in the eighth edition of Chaffers' work on porcelain. The pottery works were called New Canton.

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The Paint-  
ers in  
Enamel

It is believed that William Craft the enamel painter worked with his brother at the Bow porcelain works, and there acquired his dexterity in painting. There are two very fine portraits by Craft in the University Galleries at Oxford; one represents Sir Joshua Reynolds (Plate LXXXIV., fig. 2) and is taken from the picture belonging to the Royal Academy, and the other is a portrait from life of Sir William Hamilton (Plate LXXXIV., fig. 1). They are very large enamels measuring  $6\frac{1}{2}$  by 5 inches, and are exceedingly well executed. Craft also produced a very popular oval plaque, 13 by  $11\frac{1}{2}$  inches, the subject of which was Britannia seated, her arm resting on a shield, and in her left hand a sceptre, with which she points to a triumphal column bearing four medallions with lions and bears, inscribed as follows: "Earl Howe, June 1st, 1794, Earl St. Vincent, Feb. 14th, 1797, Viscount Duncan, October 11, 1797, Baron Nelson, August 1st, 1798." On the other side of the column is a lion trampling on a tricolour flag; in the rear of the picture a man-of-war and a village church; in the foreground astronomical and nautical instruments. This plaque, which certainly cannot be considered a fine work of art, was, however, beautifully painted and delicately executed, and attained extraordinary popularity. Three examples at least of it are known: the finest is in the South Kensington Museum; another originally belonged to Mr. Samuel Willson, and is now in the possession of Mr. Lichfield; and a third is in Paris. Craft also enamelled some ormolu vases, which he painted with rural subjects, and dated 1787 and 1788, and he painted covers of one or two enamelled boxes on which were portraits of Nelson and of Wellington. In 1778 he exhibited at the Academy two subject pieces, one called "A Boy and a Lion," and another, "Cupid Meditating," and he attained great popularity for his

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fancy and allegorical subjects, which he continued to exhibit down to 1781. He is said to have signed one jug, which was painted at the Bow factory, and on which he has represented Nelson, and his brother has supplied the floral decoration. This jug is in St. Petersburg, but I have not been able to get it removed from the case where it is with other examples of English porcelain, to verify the signature. Craft's enamel portraits are not often to be met with, but they are much finer than are his subject pictures. He died about 1788.

Moses  
Haughton

Another enameller who was concerned in his early days with the decoration of pottery was Moses Haughton, the uncle of an artist of the same name, who was a great friend of Fuseli. He was born at Wednesbury, in Staffordshire, in 1734, and worked for a Mr. Holden, who was a small potter in that district. This man also appears to have taught him enamelling, and he applied his talents first of all to the decorative japanning on iron which was popular in his day for what were called tea-board services. These services, odd pieces of which occasionally are found, are very rarely to be seen complete; the whole set included a large tea-tray, an urn, two vases, two candlesticks, a boat-shaped stand for decanters, a lock-up tea canister, boxes for biscuits and tobacco, snuffer and pipe-trays, and other small ornamental pieces. Haughton decorated many of these services, painting landscapes on the green or dark red japan with some considerable skill. I have in my possession a complete tea-board service painted by him. He is said to have executed a few portraits also; but this branch of art was as a rule the work of his nephew, who had the same name, and was also a Wednesbury man, born about 1772.

Haughton was a pupil of George Stubbs the animal painter, and also studied at the Academy schools, and he is known by the miniature portraits which he painted in water-colour, and in which he successfully imitated the appearance of oil painting. He is also remembered by reason of his close friendship with Fuseli, who intrusted him with the engraving of his Milton pictures. Haughton is believed to have painted but very few miniatures, and I have only seen one example of his work, which was sold at Christie's last year. The elder Haughton was a man of quiet, unpretending habits, and certainly a clever artist; he does not ever appear to have left his native district, and he died at Ashted, near Birmingham, in 1804. The younger Haughton is believed to have died about 1850.

John Howes

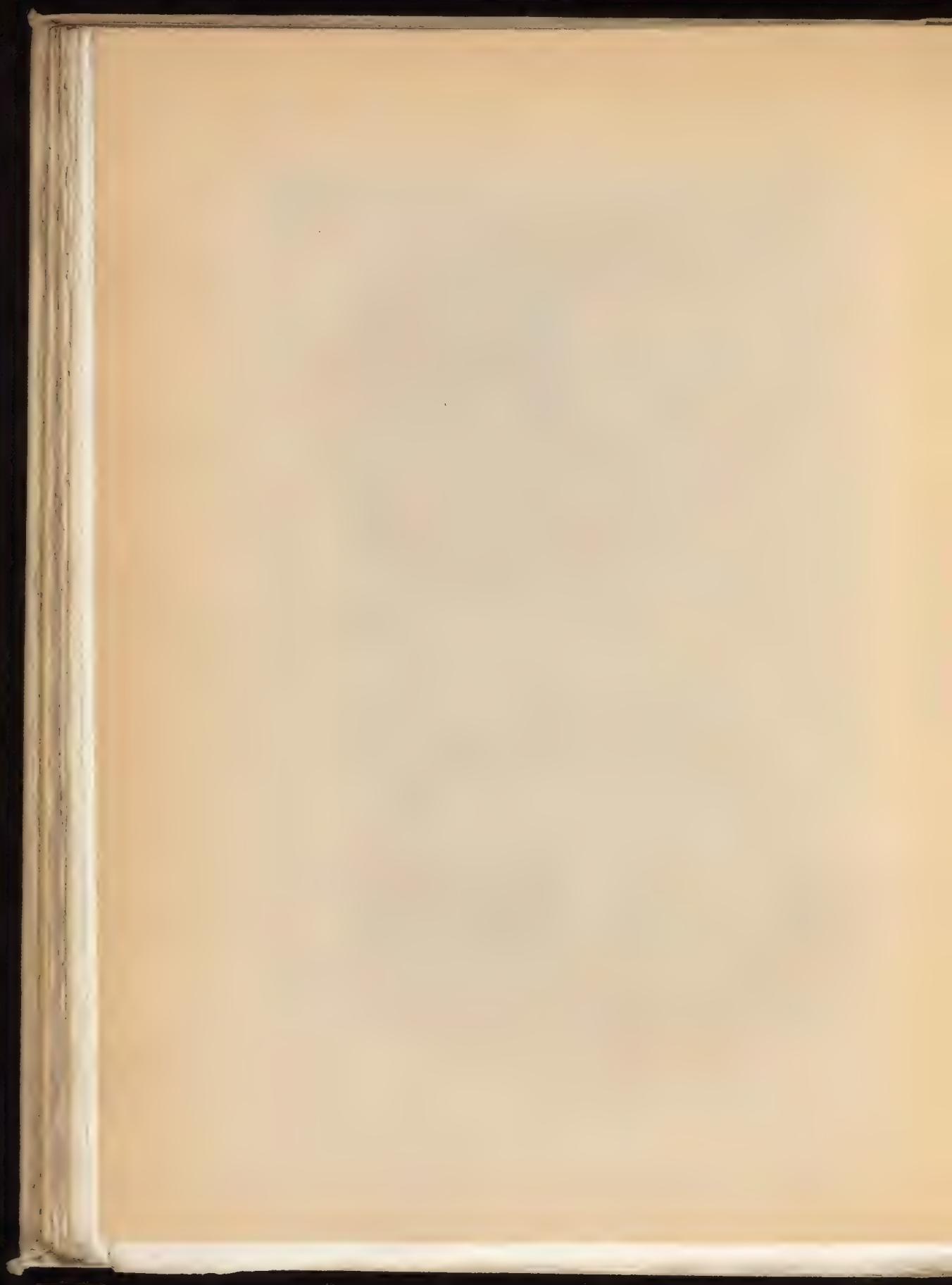
A man who painted subject pictures in enamel, and of whom we know very little, was John Howes. He first exhibited at the Royal Academy in 1772, and continued to show there until 1793, sending in such pictures as the "Death of Lucretia," 1780; "Cleopatra sailing down Cydnus," 1789; "Imogen discovered in the Cave," 1790; and "Venus attended by the Graces," 1793.

Samuel Cotes

Samuel Cotes has already been mentioned, but it is as well here to refer to the fact that he painted enamels, which as a rule are signed by his

I  
Sir Wm. Hamilton, K.C.B.  
University Galleries, Oxford

2  
Sir Joshua Reynolds, after his  
own picture belonging to the  
Royal Academy  
Signed and dated 1786







initials, and that he exhibited a good many of them at the Royal Academy. **Chap. XIV**  
They are usually of very small size, and very delicately painted.

We have also in a previous chapter referred to Jeremiah Meyer, who was enameller to the King in 1764, but is better known for his miniatures in water-colour than for his enamels. His work as an enameller is believed to have been first of all connected with jewellery, and he is said to have supplied floral decoration to the backs of a good many lockets. In his enamels as well as in his miniatures he was very fond of the use of a cold whitish blue, which Cosway called "Meyer's winter colour." There is an example of his work in enamel to be seen at Montagu House, and there are several in the Royal collection at Windsor.

One of Meyer's great friends was Michael Moser, and they are believed to have come to England about the same time, and to have worked in the same jeweller's workshop. Moser, however, whose father was an excellent sculptor at St. Gall, had a decided talent for modelling, which he soon put to good account. The chasing and enamelling at which he first worked did not satisfy him. He then worked at wood-carving, for which he had decided talent, and afterwards at enamelling, and his portraits are always distinguished by their roundness and sculpture-like quality. He painted the portraits of the Prince of Wales and the Duke of York in enamel on a watch-case for George III., and by that means came into great repute at Court. He was for many years a member of the St. Martin's Lane Academy, and was its treasurer and manager, and in 1766 became a member of the Incorporated Society of Artists. He was strongly interested in the foundation of the Royal Academy, was one of its first members and its first keeper, and remained associated with the Academy until the time of his death. His duty consisted in superintending and instructing the students who drew and modelled from the antique, and his knowledge of the figure made him a very suitable person for that post. He is best known as a medallist, having designed a great seal for George III. He died in his rooms at the Royal Academy in January, 1783, aged seventy-eight, and was buried at St. Paul's, Covent Garden.

He had a brother, Hans Jacob Moser, who is said to have practised in London as an artist, and he had a son named Joseph, who painted portraits in enamel, and also heads after antique sculptures. This latter artist exhibited at the Academy from 1774 to 1782, and then again in 1787. In that year he married a lady who had considerable property, and he retired from the profession and went to live in the country. A little later on, at the recommendation of some friends, he was appointed a police magistrate, returned to London, and sat at the Queen's Square Court, and afterwards at Worship Street. He published several political pamphlets, works of fiction, and a couple of dramas; and he died in 1819. I have never seen any of his works in enamel.

His cousin, Mary Moser, daughter of Michael, was one of the only two **Mary Moser** women who became Royal Academicians. She was a foundation member

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Jeremiah  
Meyer

Hans Jacob  
Moser  
Joseph Moser

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and a constant exhibitor. She married a Captain Hugh Lloyd, and died in 1819. Her chief work is the decoration of a room at Frogmore, which she executed for Queen Charlotte, and for which she received £1,000. Almost all her work was flower painting, but she must be mentioned in this book, as she is said to have painted enamel miniature portraits of her father and uncle. Previous to her marriage she was accused of a passionate flirtation with Fuseli, but there is evidence of a flirtation with Cosway which was of a far more serious character; and during the absence of Mrs. Cosway abroad, she wandered off with Richard Cosway to Stamford, Ely, Norwich, Northampton, and other places, and appears to have been with him more or less for a couple of years. That the affection was not merely a platonic one is proved by the reference to Mary Moser which occurs in Cosway's note-books, now preserved in Italy. It is a question whether Mrs. Cosway ever knew of this escapade on the part of her husband, but it is probable that she did so, as some of Mary Moser's letters and her Academy diploma are still amongst Mrs. Cosway's papers in Italy. With that deep affection for her husband, however, which characterized this estimable lady, she appears to have forgiven both her husband and his partner; and Mary Moser left Mrs. Cosway, by her will in 1819, fifty guineas with which to buy herself a ring. The portrait of Miss Moser, together with that of Angelica Kauffman, appears in a frame on the walls in the picture of Academicians in the drawing school at night which Zoffany painted.

Charles Muss

A friend of the Mosers was named Charles Muss or Musso. He was the son of Bonifacio Musso, an Italian artist, and was born at Newcastle-on-Tyne. He was a glass painter by profession, who painted several enamels, copies of works by old masters, and is said to have done a few original portraits in that same medium. He painted several of these enamel copies for George III., still to be seen at Windsor; and he also worked for George IV., who appointed him enamel painter in ordinary. For him he executed a large enamel copy of a Holy Family by Parmegianino, which is his best work. He was born in 1779; he died in 1824. I have never seen any of his original portraits, which Redgrave says were "dirty in the shadows, and defective in drawing," but his copies of oil pictures were well done and deserve praise.

William Bate

A few enamels are to be seen signed by "W. B." and for some considerable time it was not known to whom these initials referred. An enamel, however, that was in a foreign collection was kindly brought under my notice by its owner, Mr. Lehmann, and is illustrated in this work; it represents Napoleon (Plate LXXX., fig. 7), and is signed in full on the back (Plate LXXX., fig. 9), and is the work of William Bate, after Isabey, 1813. It is the only work I have ever seen bearing this artist's name, and I know nothing whatever of the history of the man.

Of an Irish enameller, R. Barter, I am quite as ignorant; and the same remark has to apply to A. Leeman; a Frenchman named Soret, who worked in England in 1783; another, named Perrache, whose works

R. Barter  
A. Leeman  
Soret  
Perrache

are dated 1789; and a German named Bulwitz, who lived in Henrietta Street, Covent Garden, in 1784, and painted very clever miniatures which resemble the work of Grimaldi.

Of Edward Shiercliffe we know that he worked in Bristol in 1765, and that he was alive in 1786, and that he painted in enamel, but we have no more information regarding his work in that medium.

D. B. Murphy, an Irishman, has already been mentioned, and is D. B. Murphy merely referred to here inasmuch as he was a painter in enamel also.

Robert Unwin is another painter of whom we know nothing, save Robert Unwin that he exhibited at the Royal Academy from 1785 to 1812, and that he painted many landscapes and a few portraits in enamel, and also carried out with great skill the decoration on several watches, painting leaves and flowers exceedingly well.

Of the works in enamel of Horace and Nathaniel Hone mention has already been made. The enamels executed by the younger Hone are particularly fine, very rich in colouring, and quite gorgeous in effect. Dr. Propert had several examples of the work of these artists, and they have one curious feature, that the metal on which they are painted is sharply curved, the centre of the enamel, which resembles the end of an egg, being often nearly three-quarters of an inch above the level of the sides. There is a good enamel by Nathaniel Hone, dated 1750 (Plate LXXXIII., fig. 7), in the University Galleries at Oxford.

The two enamellers to whom Walpole gives most attention are earlier Charles Boit men. One of them, Charles Boit, was a Swede by birth, although his father was a Frenchman. He was brought up as a jeweller, and came over from Stockholm to London in 1683; but not finding sufficient work he decided to teach drawing and to relinquish his work in jewellery. He went into the country somewhere near London, and there had several pupils, daughters of gentlemen in the neighbourhood. With one of them he fell in love, eventually becoming engaged to the girl. There was a great disturbance over it on the part of the family; the whole affair, which had been kept secret, was discovered, and Boit was thrown into prison, where he remained for two years. There he studied enamelling, and when he was liberated he came up to London, and was taken in hand by Dahl, who strongly recommended his work. Becoming very popular, especially for his copies of works by Kneller, he undertook, says Walpole, an unusually large plate for Queen Anne, which was to represent her Majesty, the Prince and the chief officers of her Court, with Victory introducing the Duke of Marlborough and Prince Eugene, and France and Bavaria prostrated on the ground. Walpole says that Laguerre painted the design for it in oil, and that the enamel was to be about 24 inches by 18. Prince George, who patronized Boit, says Walpole, "procured an advance of a thousand pounds to the artist, who took a spot of ground in Mayfair, and built convenient rooms adjoining to work in. He made several essays before he could even lay the enamel ground, the heat necessary being so

intense that it must calcine as much in a few hours as furnaces in glass-houses do in twenty-four hours. In these attempts he wasted seven or eight hundred pounds. In the meantime the Prince, who had often visited the studio, died. This put a stop to the work for some time. Boit, however, began to lay colours on the plate; he demanded and obtained seven hundred pounds more. This made considerable disturbance, and at this time a revolution was taking place at Court, which extended even to Boit's work. Their Graces of Marlborough were to be displaced in the enamel, and her Majesty ordered Boit to introduce 'Peace' and Ormonde instead of 'Victory' and Churchill. These alterations," continues Walpole, "were made in the sketch which had not been in the fire, and remained so in the hands of Peterson, a scholar of Boit's, when he related the story to *Vertue*." This did not, however, complete the series of difficulties. Prince Eugene refused to sit; Queen Anne died. Boit was heavily in debt; his goods were seized by execution, and he fled to France. There he changed his religion and became a Catholic, got into high favour at Court, obtained a stipend of £250 a year and an apartment in the Louvre, and at Paris he died at Christmas, 1726.

Walpole refers to an enamel which Boit executed of the Duke and Duchess of Bedford, and which is believed to be a work still existing at Woburn. He also mentions a portrait of Queen Anne and Prince George which was at Kensington Palace, a portrait of Admiral Churchill which is now at Devonshire House, having been bought at the Strawberry Hill sale, and some copies by Boit of earlier works. He says that Boit had a daughter who married a Mr. Graham, an apothecary in Poland Street, and that her portrait was painted by Dahl and enamelled by her father. The most important work, however, which the artist executed, is to be seen in Vienna; it is a large group measuring 18 by 12 inches, and represents the Imperial family of Austria. In the University Galleries at Oxford there is a signed portrait of Mrs. Fermor, wife of Mr. H. Fermor of Tusmore (Plate LXXXV., fig. 4), in which the lady is represented bearing a sort of shepherd's crook in her hand, such as Philip, Lord Wharton, holds in the portrait painted by Van Dyck, now in the Hermitage Gallery. This picture of Mrs. Fermor is a very charming piece of work. At St. Petersburg there is a superb portrait of Louis XIV. when young, which is his work (Plate CII., fig. 7), and is dated 1725. In the King of Denmark's collection at Rosenborg Castle are admirable portraits of Queen Anne and Prince George (Plate LXXXI., figs. 7 and 8), signed by Boit in 1704 and 1705, presents from Prince George to his father. There are several other works by Boit in the Danish Royal collection, and there are three of his enamels belonging to the King of Sweden. At Montagu House is a delightful portrait by him (Plate LXXX., fig. 8), representing James, Duke of Monmouth.

The other enameller whom Walpole mentions is Christian Frederick Zincke, who is perhaps the best known of all the enamellers, and his

## PORTRAITS IN ENAMEL

1

George, Prince of Wales  
Afterwards George IV  
After a portrait by  
Mme. Le Brun  
By H. Bone, 1805  
University Galleries, Oxford

2

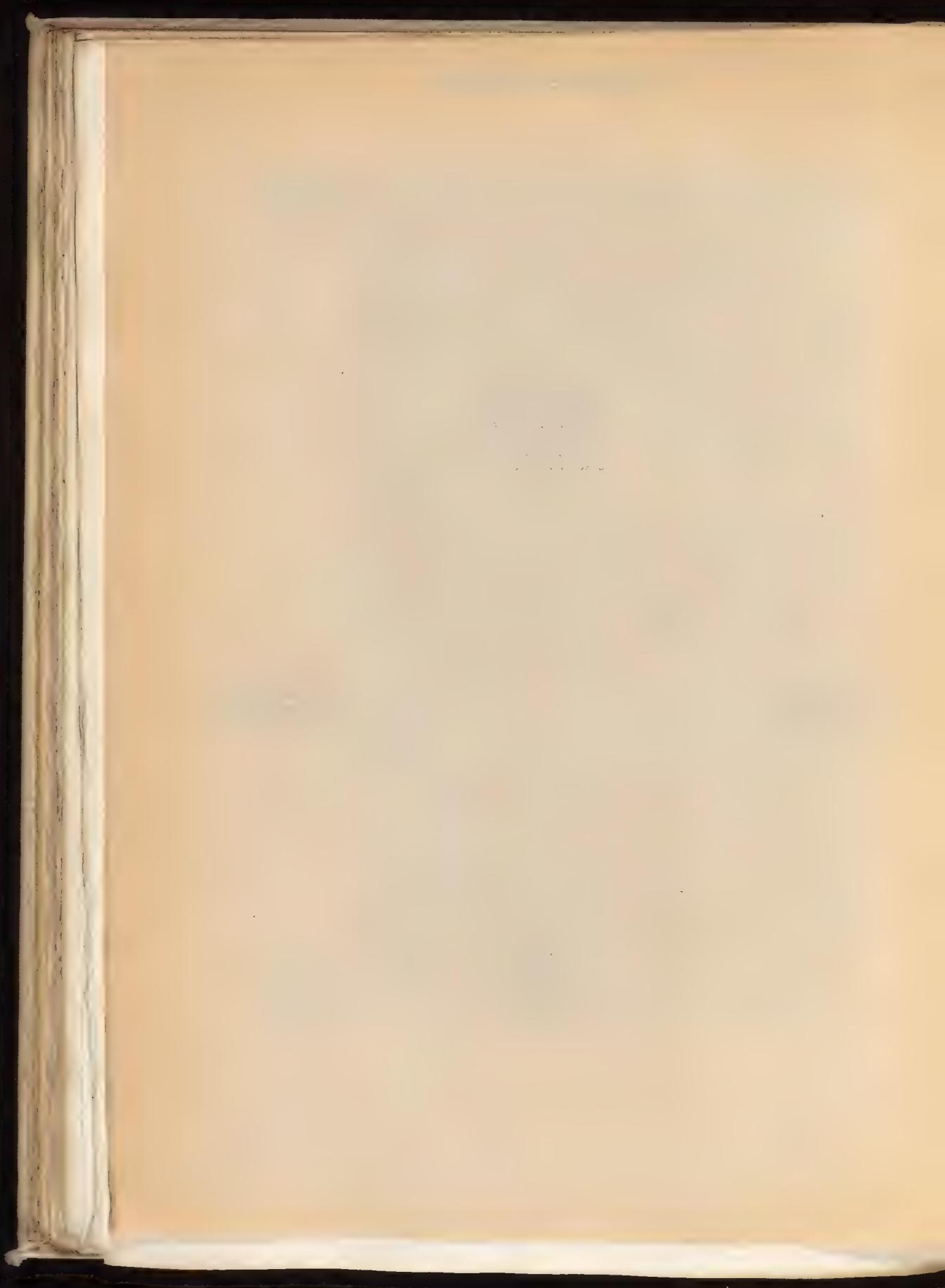
Admiral John Byng  
By Gervase Spencer  
Montagu House collection (H 17)

3

A Gentleman, name unknown  
By Gervase Spencer  
University Galleries, Oxford

4

Mrs. Fermor  
Wife of H. Fermor, Esq.  
of Tusmore  
By Boit  
(Signed)  
University Galleries, Oxford







works are to be found in almost every important collection. Walpole tells us he was born at Dresden about 1684, and that he came to England in 1706 and studied under Boit. He formed his style, it is said, upon a treatise on enamel work which was published in Paris in 1721, and was written by Monsieur Philippe Ferrand. He was patronized by George II. and several members of the Royal family, for whom he executed numerous portraits, which are still in the Royal collection, and he was appointed cabinet painter to the Prince of Wales. Walpole says he made a short visit to his own country in 1737, and about 1746, "his eyes failing, he retired from business to South Lambeth, with a second wife, by whom he had three or four children. His wife," adds Walpole, "was a handsome woman of whom he had been very fond; there is a print of him and of her. He had a son by her for whom he bought a place in the Six Clerks' Office, and a daughter who died a little before he retired to Lambeth." The print to which Walpole refers is illustrated in his "Anecdotes of Painting." Walpole tells us that Madame de Pompadour had so high an opinion of the skill of Zincke that she "prevailed upon him to copy in enamel a picture of the King of France which she sent over on purpose, although he had quitted business." Zincke died at South Lambeth in 1767. There were several of his miniatures at Strawberry Hill, amongst others being portraits of Viscountess Townshend, after Van Loo; Sir Edward Walpole; Sir Robert Walpole; Catherine, the first wife of Sir Robert; Lady Maria Walpole; Horace Walpole; Catherine, wife of Henry Talbot; and James, first Duke of Chandos. During the early part of his life, Zincke had lived in Tavistock Row, Covent Garden, and there he seems to have amassed a considerable fortune. His prices were from twenty to forty guineas for portraits, and he must have painted an enormous number. One of the most beautiful which he ever did is in the Oxford University Galleries, and represents Catherine Shorter, the wife of Sir Robert Walpole (Plate LXXXIII., fig. 4), and this was amongst the treasures which Horace Walpole had at Strawberry Hill. It is taken from the portrait by Sir Godfrey Kneller, and is inclosed in a fine gold frame set with enamel flowers, and, according to the catalogue of the sale, was considered to be in Zincke's finest style, and engraved for "Ædes Walpolianæ." It was purchased at the sale for £30 9s. A companion picture of Sir Robert Walpole was bought by Lord Derby, and is still in his collection. It is in a similar frame, only in this case the enamel is of oak leaves. There are above thirty other miniatures by Zincke and his followers in the Oxford University collection, including a particularly delightful portrait of a boy (Plate LXXXIII., fig. 5) and others of men and women (Plate LXXXIII., fig. 6, and Plate LXXXII., fig. 3), whose names are unknown. There are a good many works by Zincke in the collections at Belvoir, at Montagu House, at Madresfield, and at Windsor. Perhaps one of the finest examples is the miniature which he painted of Cowley the poet, from Sir Peter Lely's portrait. Walpole considered this to be

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Zincke's masterpiece, and spoke of the "embodied glow of sentiment, the eye swelling with youth and tenderness, and the natural fall of the long ringlets that flow round the unfastened collar," all of which "are rendered with the most exquisite nature and finished with elaborate care." This picture was sold at Strawberry Hill on the 11th of May, 1842, to Mr. Holford, for sixty guineas. It was engraved for Hurd's edition of Cowley's works. Walpole kept it amongst his special treasures in the tribune, and was never tired of speaking of its beauty.

Zincke's work can as a rule be detected by the extreme brilliance of the blue background which he favoured, and which marks most of his finest enamels. There are cases, however, in which he used a brown background, and one at Castle Howard is painted on yellow, and one at Devonshire House on a pink background. In these examples it is the forcibleness of the work and its showy character which mark the hand of the master.

Paul Francis  
Zincke

He had a grandson, one Paul Francis Zincke, who copied many of his grandfather's miniatures and also some engravings executed by his father, Paul. Unluckily this grandson was not a very satisfactory character, as he forged a good many pictures and sold them as originals by more famous men, especially favouring portraits of Milton and Nell Gwyn. He was a man of bad moral life, and became exceedingly poor, dying in 1830 in lodgings in Great Windmill Street, having attained a very great age, considerably over ninety, or, as some writers have said, over a hundred. He was known in his time as "the Wicked Old Zincke."

William  
Prewitt

One of Zincke's most notable pupils was William Prewitt, who is said to have been a Suffolk man who came up to London and entered the studio of Zincke. His works are very brilliant in colour, and as a rule are exceedingly well drawn. There is an important miniature by him at Montagu House representing George Washington (Plate LXXX., fig. 3), a copy from a picture by an American artist, and another important work in the same collection represents the celebrated Horace Walpole (Plate LXXX., fig. 4), and is signed and dated 1735. There is a whole-length portrait by him in the Victoria and Albert Museum at South Kensington.

Joseph Lee

A man who has been called one of Zincke's pupils was Joseph Lee; but he never worked in Zincke's studio at all, but founded his own enamel portraits upon those of Zincke, which he greatly admired and very carefully studied. He began to exhibit at the Royal Academy in 1809, and continued to show at that exhibition for forty-four years, sending in his last exhibit in 1853. In 1818 he showed a portrait of Princess Charlotte, and was appointed enamel painter to the Princess, and he exhibited another portrait of her in 1823; in 1832 he received the appointment of enamel painter to the Duke of Sussex, and exhibited his portrait after T. Phillips, R.A., and one of George IV. after Sir T. Lawrence, P.R.A. There is an example of his work at South Kensington, and one of his

miniatures is in the Wallace collection. He does not appear to have been a successful artist, although he worked for so many years; and he died at Gravesend on the day after Christmas Day, 1859, at the age of seventy-nine, in a condition, it is feared, of considerable poverty. His work recalls that of Zincke; it is as brilliant and as showy, and his colouring has the peculiar patchy quality which marks the work of Zincke, while the treatment of the hair shows the flatness notable even in his very best works. On one miniature he calls himself a pupil of Zincke, and yet it was only the works of the artist that he could have come in contact with, as he could never have met the man himself.

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William Birch, a Warwickshire artist, deserves some mention. He William Birch commenced to exhibit at the Royal Academy in 1781, and gained the medal of the Society of Arts in 1785. In 1794 Birch went to America and settled down in Philadelphia, where eventually he died. He painted there a portrait of George Washington which created some sensation, and was copied many times. He engraved it himself, and it was also engraved more than once in England. He does not appear to have produced much in the way of enamel painting after he left England, but to have taken to engraving, and he executed some very pretty landscapes after celebrated English painters. He died early in the eighteen hundreds, before he was fifty. He is well known for a little engraving which he executed of Cosway's room in Pall Mall in 1789. The landscape was drawn by W. Hodges, R.A., the portrait executed by Cosway; the view shows Mrs. Cosway in the breakfast room, seated at the right of a large window, from which can be seen the view right across St. James's Park, and the engraving is an interesting proof of the amount of building that has gone on in London since that time, and which would not now permit of a view from this breakfast room much more extensive than of the park itself. There is a splendid miniature by Birch in the University Galleries at Oxford, signed and dated 1793. It is from a picture by Reynolds of William Murray, first Earl of Mansfield (Plate LXXXII., fig. 4), in his robes and full-bottomed wig, wearing his collar of S. S. It is a superb oval portrait, admirably painted.

In the same gallery is a curious enamel by Hatfield of Dr. Johnson Hatfield (Plate LXXXIII., fig. 2), dated 1780, but I can give no information whatever respecting the artist, and I know of no example of his work but this. It is a stipple engraving transferred to copper, and was probably not signed until four years after it was executed, as, although it bears the date 1780, it records in the same handwriting Johnson's death in 1784.

The most prolific English worker in enamel was undoubtedly Henry Henry Bone Bone, who was born at Truro, Cornwall, in 1755. In consequence of his showing an early inclination for painting, and having copied a set of playing cards, he was engaged by Cookworthy, the celebrated potter, in Plymouth in January, 1771. It has been said, says Mr. Lichfield, "that he was apprenticed in that year to Mr. Cookworthy, and about the end of the

same year, on the establishment being transferred to Bristol under the direction of Messrs. James and Co., he at their request accompanied it, and was there apprenticed in January, 1772, for the completion of his term, that is to say six years. His apprenticeship, however, expired in 1778, as stated in the 'Annual Biography' for 1836, and, the Bristol factory having failed, he came to London in 1779. His father was Henry Bone of Plymouth, a cabinet-maker, as the apprenticeship list collected by Owen tells us." He started life in London with a few pounds lent him by a fellow-apprentice, and began by enamelling watches, proceeding afterwards to do a few miniatures in water-colour, and then to attempt portraits in enamel. The first one which he produced was a portrait of his wife, which he exhibited at the Academy in 1781, when he was residing at No. 6, Queen's Row, New Road, Islington. This portrait attracted considerable attention, and brought him into notice. He then completed an enamelled plaque which he called "A Muse and Cupid," and which was larger than any work which had been done in enamel up to that time. A little later than that he copied Sir Joshua Reynolds's "Sleeping Girl," which he exhibited in 1794, and three years afterwards attracted much attention by his portrait of Lord Eglinton, which so pleased the Prince of Wales that he commissioned many other works, and in 1800 had Bone appointed enamel painter to him. In the following year he became an Associate of the Royal Academy, and then enamel painter to George III., and at that time he was engaged in producing large-size copies of many works of Sir Joshua Reynolds, and also of some of the Italian old masters. In 1811 he became Royal Academician, and soon after that produced an enamelled copy, 18 inches by 16, of the "Bacchus and Ariadne" after Titian, for which he received 2,200 guineas. It was about this time that he executed for the Duke of Bedford an admirable series of thirty portraits, representing the heads of the house of Russell, from the time of John, the first Earl of Bedford, down to that of the eighth Duke, and in this series he also included copies of two important pictures which represented the King and Queen of Castille, Philip the Handsome and Joanna. Emboldened by his success in this remarkable work, he took in hand a far longer series of portraits, eighty-five in all, which he entitled "Portraits of Illustrious Englishmen," and which were copies of well-known oil paintings representing great men of the period of Queen Elizabeth. Amongst the finest are those of Queen Elizabeth herself, Mary Queen of Scots, Sir Francis Bacon, Archbishop Parker, Sir Thomas Gresham, Sir Hugh Myddleton, and others. The entire series was very costly to produce, and the expense made so serious a drain upon the artist's resources, that eventually he was glad to accept a painter's pension from the Royal Academy.

After his death in 1834 the enamels, which had cost him £10,000, were offered to the Government for £5,000, but the offer was declined; they were, in fact, dispersed by auction in 1835, and the greater number were bought by Mr. W. J. Bankes; they remain at the family seat, Kingston

Lacy, near Wimborne, in the possession of Mr. Ralph Bankes, and hang all round the walls of one of the drawing-rooms. The work of preparing these two long series of pictures injured Bone's eyesight and reduced his means, and having brought up with success a large family, he had to retire to Summerstown and ask for the assistance of his old friends. Although he received the pension, he complained that the artists whom he had known in the days of his prosperity neglected him in his adversity, and he appears to have had some cause for complaint in this respect. After giving him the pension, they seem to have considered that they had done all that was necessary, and it is said that but two members of the Royal Academy ever went to see him after he retired to Summers-town. He died of paralysis on the 17th of December, 1834, and an important sale took place after his death of the miniatures, enamels, and appliances which he had left behind him. He was a very correct draughtsman, and gifted with a magnificent sense of colour. His works have great richness and force, and are free from the look of china painting which marks some of the enamels of that period. In the Oxford University Galleries there is a fine portrait by him of the Prince Regent, after a picture by Madame Le Brun (Plate LXXXV., fig. 2); it is signed and dated 1805. There is also a smaller portrait of Burns (Plate LXXXII., fig. 6), after the picture by Buchan, signed and dated 1783; and there are examples of Bone's work in almost all the chief collections. Two of his sons followed in his footsteps.

Henry Pierce Bone was brought up as an oil painter, and, having been born in 1779, he exhibited oil portraits till 1833, when he began enamel work, owing to his father's illness. From that time till 1855 he exhibited exclusively enamels, reproductions of the work of other painters and of the old masters, and a few subject pictures of his own. He was enamel painter to Queen Adelaide, and to Queen Victoria and the Prince Consort, and many of his works are at Windsor, at White Lodge, at Kensington Palace, and at Gloucester House. His last exhibited portrait was dated 1855, and in that year, on the 21st of October, he died.

His brother, Robert Trewick Bone, who was born in 1790, practised as a water-colour painter, as a painter in oil, and as a drawing master. He gained a premium of £100 at the Royal Institution in 1817, and exhibited very constantly at the Royal Academy until the time of his death. He died in 1840, never having married. I only know of three of his enamels. He took up that branch of art at the urgent request of his father, but it did not interest him very much. Neither he nor his brother, H. P. Bone, equalled their father in drawing or colouring, and in their pictures the unity of the design, its cohesion, and the judicious blending of colour, are not so marked as they are in Henry Bone's work. The Oxford collection contains many examples of the work of H. P. Bone; one, signed and dated January, 1846, representing *La Duchesse de Fontanges*,

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ers in  
Enamel

Henry Pierce  
Bone

Robert  
Trewick Bone

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after a picture by Mignard (Plate LXXXII., fig. 5), belongs to Earl Spencer at Althorp; another, dated April, 1842, was painted for Lady Georgiana Fane (Plate LXXXII., fig. 2), and represents John, Earl of Westmorland, after Sir T. Lawrence; and there are many more.

One of the curious features of Henry Bone's work is the manner in which almost invariably he puts, in addition to the date of the year, the name of the month, and in some cases the very day of the month on which he completed the work. He is said to have been one of the neatest men in London, precise almost to a fault, and to have kept the most elaborate records of all his work, with a view to writing his life and that of his father. I have failed, however, to find out what became of these records. He left two sons, W. Bone and C. R. Bone, who also followed the art, and an example of the work of the former man is, says Mr. Foster, in the possession of the Baroness Burdett-Coutts, and represents Mary, Queen of Scots, after a portrait by Sir Antonio More.

W. Bone  
C. R. Bone

There was also a P. G. Bone, who exhibited in enamel at the Royal Academy in 1801, but of him nothing is known.

Thomas  
Hopkins

Bone had an apprentice named Thomas Hopkins, who employed his time chiefly in the enamel and chasing work that was required for watches, and who died in London in 1794. He is said to have painted some miniatures, but I have never seen any of his work.

William Essex

The art practically came to an end with the work of William Essex and his son, although it has lately been revived by Mr. Zincke, who is a descendant of Christian F. Zincke. Essex began to exhibit in 1818. He was then living in Clerkenwell, and his exhibits were heads of dogs and other animals. He followed these subjects with groups of flowers and landscapes, and then copied a head of the Empress Josephine after a portrait by Isabey, and at last found out his special ability. For some years he continued to exhibit steadily at the Academy portraits after the old masters, with an occasional original enamel from the life. In 1839 he was appointed enamel painter to the Queen, who very much admired his work, and commissioned a considerable number of portraits from him, especially copies of pictures of her children, which she gave away as presents, and many of which are to be found in the Courts of the smaller German sovereigns, especially at Darmstadt, Cassel, and Stuttgart. In 1841 he was appointed enamel painter to the Prince Consort. He continued to practise and exhibit down to 1862, and then retired and went to reside at Brighton, where, on the 29th of December, 1869, he died at the advanced age of eighty-five. He wrote a treatise on enamelling, which has often been made use of. There are some fine examples of his work in the Victoria and Albert Museum, and perhaps one of the best represents John Milton (after a portrait by Janssen) (Plate LXXX., fig. 2), dated 1856. There are also examples of his work after portraits by Clint, by Gainsborough, and by Guido, in all a collection of about forty, bequeathed to the museum by a Mrs. Plumley and a Mr. Louch. He painted a clever

portrait of Queen Victoria which is mounted as a pin, and is in the same gallery, and a striking portrait of the Duke of Wellington, while in the Jones Gallery is a portrait by him of George IV.

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William B.

Essex

His son, William B. Essex, was brought up to the same profession, and practised for a short time; but he was too well off to work hard, and neglecting his art, his clients neglected him. The works of the father are good examples of enamel portraits, carefully drawn, harmoniously coloured, and smoothly executed; those of the son are not of equal importance.

There are a few less important foreign artists who deserve attention.

An enameller who is constantly referred to in the archives of the Academy of France is Frederick Bruckmann, and his work is mentioned as enamel in relief; but it is impossible to say what is meant by this expression, and no single work by him can be identified. In 1695 he sold twelve enamel portraits of the King to Montarsy, the King's jeweller, at sixty livres each; and in 1698 there are entries in the papers relating to the Minister for Foreign Affairs recording that he supplied thirty-eight portraits of the King, which were for snuff-boxes.

Frederick  
Bruckmann

An enameller whose name occurs in the same State Records, under F. Bourgoine the date 1763, is F. Bourgoine. He is declared to have received thirty Louis d'or for two enamel portraits of the King painted on gold.

A favourite enamel painter was Salomon W. Counis, who was born at Geneva in 1785. He studied in his native town, and also under Girodet in Paris, where he painted one of Napoleon's sisters, and in 1810 was employed to execute portraits of several of the other members of Napoleon's family. He painted portraits of the Duke and Duchess of Berry, and in 1817 obtained the Salon gold medal for a fine enamel portrait. He exhibited at the Salon till 1827, and is believed to have died in the following year.

Salomon W.  
Counis

An enameller who was employed in the period of Louis XVI. was Nicolas André Courtois. He was a member of the Academy in 1770, and died in 1806.

Nicolas André  
Courtois

Another man who worked about the same period was Pierre Pasquier. He was born at Villefranche in 1731. In 1769 he became a member of the Academy, and in 1774 was granted apartments in the Louvre, and in 1780 travelled in Flanders and in Holland. He supplied many of the royal portraits for diplomatic snuff-boxes, among them one presented to Messrs. Dean and Lee, the deputies who in 1778 signed the treaty between France and the United States, and another, which cost 22,000 francs, and was given to the Spanish admiral, Don Louis Cordova. He also painted a miniature portrait of George III., and several miniature copies of celebrated pictures by Van Dyck, Greuze, and others. He died on the 4th of November, 1806, at Paris, and is declared in French biographical dictionaries to have been the best enameller of the reign of Louis XVI. It is curious, therefore, that not one example of his work can be identified in the Louvre, or in any of the great French private

Pierre  
Pasquier

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collections; and the only box which I have ever seen, and which I can attribute to him, is in Russia (Plate CII., fig. 3), in the Tsar's collection in the Winter Palace. It represents Louis XVI. and Marie Antoinette with their three children. There is a curious circumstance connected with the picture on this box, which enables me to give it to Pasquier's very best period, 1787-9. There are three children depicted on it, but there were three children in the Royal family for only a very short period, from 1785 to 1789. Louis J. F. Xavier died in 1789, and Louis XVII., who became Dauphin after the death of his brother, was born in 1785. The elder brother is very seldom mentioned in books of reference, which only speak of Louis XVII., who died at the age of ten in the Temple. The girl on the snuff-box is Marie Thérèse, Duchesse d'Angoulême.

François  
Soiron

There were two miniature painters of the name of Soiron. François, the elder, was born in 1755 at Geneva, and while still young came to Paris, where he worked until his death. At first he painted genre pictures and battle scenes, and then worked at flowers and ornaments in enamel for jewellery and snuff-boxes. He afterwards took to painting enamel portraits, producing two important ones of Napoleon, one on horseback and the other a half-length. Amongst other portraits which he executed, all of which were on gold, were those of the Empress Josephine and Baron Denon, the Director-General of French Museums. Besides this he made several copies after Isabey. He died in Paris in 1813.

Philippe  
Soiron

His son, Philippe Soiron, was born in 1784, and educated by his father in the art of enamel painting. He began by making copies of pictures by the old masters, notably "The Last Supper," by Leonardo da Vinci, but came into prominent notice by reason of the jewelled collar which he made for the Duchess of Montebello, on which he painted the heads of her children as cherubs, "in enamels of five colours." He then painted the portrait of Jerome Bonaparte, King of Westphalia, and was appointed his Court painter in 1810, and lived for some years at Cassel. After the Restoration he returned to Paris, and, finding that the popularity of enamel portraits had decreased, devoted himself to painting on porcelain. He made several designs for the royal manufactory at Sèvres, and copied landscapes and hunting scenes on porcelain. For the Duchesse de Berry he made a complete service of porcelain, on which he painted copies of the pictures in her own collection.

Savignac

Of Savignac, who was a great painter of snuff-boxes in the time of Louis XVI., it seems impossible to obtain any information. I have not been able to obtain a single date respecting him. His work was exceedingly beautiful, both in portrait and in landscape. One of the finest pictures which he painted belongs to Miss Alice de Rothschild, and is at Waddesdon; one is in the Louvre, and others are in the possession of various members of the Rothschild family. His Christian name does not even appear in the dictionaries of reference, nor do I find any reference to him in the archives of the Ministry for Foreign Affairs.

Another clever Swiss enameller was Jacques Thouron, who was born in Geneva in 1737. He settled in Paris at an early age, and exhibited at the Salon in 1781 and 1783. In the Louvre there are by him a miniature portrait of Franklin, a replica of the same in enamel, and a Bacchante after Madame Le Brun in enamel. He died in Paris about 1790.

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Jacques  
Thouron

One of his pupils was the perplexing person known as Duchesne. He was born at Gisors in 1770, and his full name was Jean Baptiste Joseph Duchesne. He exhibited first under his family name without initials, afterwards as J. J. Duchesne, sometimes as J. B. J. Duchesne, and sometimes as B. Duchesne. He then called himself Duchesne des Argillers, and in 1833 Duchesne de Gisors. He died at Gisors in 1856. Some writers, even some French biographical writers, have thought that there were two or three painters of the name, having been led astray by his curious habit of using his initials at times, and at other times of adding to his name; but it is clear that all the signatures are those of one artist, and a contemporary letter refers to him as the bewildering Duchesne, and says that no one knew how next he would sign his name. This is pretty clear evidence of the accuracy of the statement which I have just made.

Jacques Verselin was a miniature painter who was born in Paris in 1646, was received into the Academy in 1687, and died on the 1st of June, 1718. The only portrait that is known by him is a miniature of Louis XIV. after Le Brun.

Jacques  
Verselin

Another miniature painter who worked largely in enamel was Antoine Vestier, who was born at Avalon in 1740. He became an Academician in 1786; he travelled for some years as a young man, and on his return to Paris in 1764 married the daughter of an enameller, and commenced to work in enamels, exhibiting many portraits in that medium, and also water-colour miniatures, between 1782 and 1806. He died in Paris on December 24th, 1824. There are three of his miniatures in the Louvre, one representing his wife with a child playing with a dog at her feet, and others representing a young man and a young woman whose names are unknown.

Antoine  
Vestier

Two other miniature painters of whom hardly anything is known were Madame Maubert and Raphael Bacchi; both were painters of royal portraits in the reign of Louis XV., and both are mentioned in the papers of the Ministry for Foreign Affairs as supplying portraits for snuff-boxes, especially portraits of the King, the Dauphin, and some of the Court ladies.

Madame  
Maubert  
Raphael  
Bacchi

## CHAPTER XV.—THE FOREIGN MINIATURE PAINTERS

### THE PAINTERS OF PORTRAIT MINIATURES IN FRANCE



E are not concerned in this book with the illuminators of manuscripts whose work stands at the commencement of the art of miniature portrait painting; but it is hardly possible to refer to the beginning of actual miniature work without making some mention of one or two of the artists whose work was almost exclusively the illumination of manuscripts. The earliest known French portrait is a miniature on parchment painted on an embossed gold background, done probably between 1350 and 1365. It represents King John. Then there is a water-colour portrait of Louis II. of Anjou, King of Sicily, which is in the Bibliothèque Nationale, and must be referred to about the year 1415. The art of French portrait painting practically commences with these two pictures.

#### Jean Fouquet

The first portrait painter of whom we have any definite information was Jean Fouquet, who was illuminator to Charles VII., Louis XI. and Charles VIII., and also a painter of full-length portraits. Most of his works which survive, as Miss Kingsley tells us in her "History of French Art," are illuminations in manuscripts and miniature portraits in illuminated "Books of Hours" and other manuscript works. There is a full-length portrait by this man at Frankfurt, a small portrait by him in the Liechtenstein collection at Vienna, and two portraits in the Louvre, one representing Charles VII., and the other the Chancellor of France who served that monarch and Louis XI. Fouquet lived between 1415 and 1480, and we are told that in 1440, when he was not thirty years of age, he was summoned to Rome to paint the portrait of Pope Eugenius IV., and remained in Rome for five years. The chief books which may be attributed to him, and for which he did the illuminations and the complete illustrations, are the "Josephus" in the National Library, the "Book of Hours" which is preserved in the Laroche collection at Frankfurt, a Virgil at Dijon, and a Boccaccio at Geneva. He appears to have gathered about him a number of other artists who assisted him in his work, and to them or to his sons must be attributed some of the manuscripts which at different times have borne his name.

#### Jean Perréal

Fouquet was followed by an artist known as "Jean de Paris" or "Jean Perréal," who accompanied Louis XII. upon his Italian campaign, and died about 1528; this was the artist who came to England in 1514 to superintend Mary Tudor's trousseau for her marriage with Louis XII., but, as Miss Kingsley points out, we have but one authentic example of

his work, although many have been attributed to him. The one picture which we believe he painted, and which bears a striking resemblance to the works of the early Flemish masters, is a Virgin and Child with Charles VIII. and Anne of Brittany, in the Louvre.

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Following this artist we come to that mysterious and puzzling group of men belonging to the Clouet family, known as the Janets. To quote again from Miss Kingsley, "the earliest mention of Jean Clouet is in 1516, and then he appears in a household list belonging to Francis I. Each year until 1522 he is mentioned in the same list. In that year his name is changed to 'Jehanet Clouet,' and so, down to 1539, he appears as Jean, Jamet, Jehan, or Jehannet." It was this assumption of what was called a *nom de guerre*, according to the almost universal fashion of the day, which gave rise to the complication existing between various members of this family, as each artist bore this familiar name, and it is almost impossible to distinguish the various holders of it from each other. It would require a very considerable space, and references to very many books, to consider in detail the much debated question as to whether Jean Clouet I. painted the portraits which are attributed to him. There were certainly two, and probably three, members of the Clouet family who were painters of portraits, and there are many hundreds of portraits, especially slight drawings, which are attributed to the Clouet artists or to their school. There are eight hundred at least in the Bibliothèque Nationale, and three hundred more at Chantilly, being the collection which was bought by the Duc d'Aumale in 1889 from the Earl of Carlisle, and known as the Castle Howard drawings. There is, however, but one case in which we have actual evidence that Jean Clouet II. painted a portrait, and that is in the portrait of Oronce Finé, which was engraved by Thevet in his "Hommes Illustres"; this portrait, Oronce Finé's son distinctly stated, was from the hands of Jean Clouet. The Clouet family was of Flemish origin. Jean Clouet I. was a painter in the service of the Duke of Burgundy at Brussels, and is mentioned in a document cited by Lady Dilke, dated 1475. Of him we know practically nothing at all, his chief interest being the fact that he was the father of Jean Clouet II., the painter of Francis I. Jean Clouet II. is said to have resided at Tours, and there he married, previously to 1522, Jeanne Boucault, the daughter of a goldsmith of that town, a fact which is established by a contract of sale, dated June 6th, 1522, in which Clouet and his wife are mentioned. It seems to be likely that in the following year he left Tours for Paris, and from that time there are several mentions of his name in state records and references to the portraits which he was painting. In course of time he gradually ceased to be called by his family name, assuming his *nom de guerre*, which descended also to his son. A certain "Jannet" is mentioned in a letter which Marguerite, the sister of Francis I., sends from Fontainebleau in 1529 to the Chancellor of Alençon, telling him that she has arranged with the King of Navarre, to whom she had been married in the January

Chapter XV of the previous year, to take into their service "Le peintre, frère de Jannet, peintre du Roi." Monsieur de la Borde supposed that this was a son and not a brother of Jean Clouet II., believing that in this letter François Clouet was referred to; but it seems possible that in this reference we have yet a third member of the family mentioned, also called by the same name, and the recent investigations of Monsieur Bouchot would seem to make more evident the fact that amongst the drawings attributed to Jean Clouet II. there is to be found the work of two separate hands, one an exact contemporary of the other, both of them almost equally great, but differing in technique in a very marked manner. When, however, we come to François Clouet, the son of Jean Clouet II., we are on firmer ground. He was born at Tours, probably about 1512. In 1541 the letters of Francis I., which gave him his father's position, make reference to his great ability in very definite form. He entered the royal service immediately after his father's death, was painter in ordinary until 1546, and in that year worked in conjunction with Leonard Limousin the enameller. In 1547 he had a commission to take a cast of the King's face and hands after death, in order that the effigy to be used at the funeral might be prepared from his drawings, and it included the paintings in the decoration of the church and the banners for that great ceremony. Lady Dilke points out that he held the same office under Henry II. which he had enjoyed under Francis I., and that in 1559, after that King's death, he had to perform the same duties as he had executed in 1547 for Francis I.; the cast of the King's face, painted effigy, and the banners were his work, as they had been before. We have only lately learned when he died, the date being September 22nd, 1572, soon after the massacre of St. Bartholomew's Day. His will, which mentions his sister and his two illegitimate daughters, has been found, and deals with the disposition of a considerable amount of property.

We know that these artists executed actual portrait miniatures, the most notable being those of Catherine de' Medici and Charles IX., which are in the Imperial Treasury at Vienna. They are exceedingly fine portraits, painted on vellum, oval in size, measuring 2 inches by 1½. For the portrait of Charles IX. there is in existence in the Bibliothèque Nationale the original large-size drawing by the same artist, and therefore in that case we have distinct evidence as to the authorship of the miniature. To this artist must also be attributed the important portrait of Mary Stuart, Queen of Scots, which is at Windsor, and is probably the most truthful of the many likenesses of that ill-fated Queen which exist. For this, also, the drawing is in existence in the Bibliothèque Nationale. Another of the works of François Clouet, who is the one artist amongst the numerous members of his family who is most generally styled Jannet, is the portrait of the Duc d'Alençon in the Jones collection at South Kensington, in which he is represented holding in his hand a portrait of Queen Elizabeth. It was probably painted in about 1581, when the Duke

WORKS OF JANET

FROM THE MAGNIAC COLLECTION  
NOW IN THE CURRIE COLLECTION

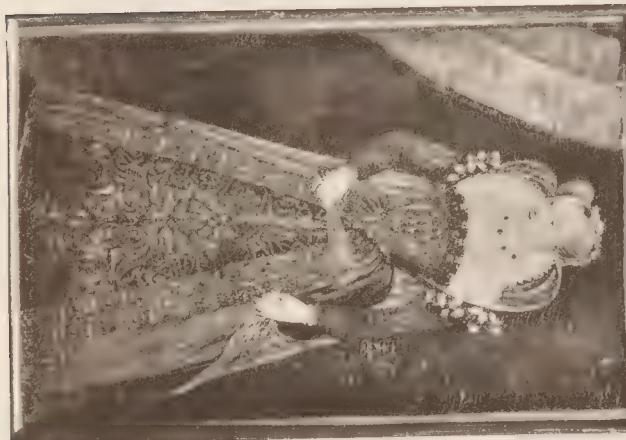
1

Le Grand Dauphin

2

Catherine de' Medici







came to England to ask for the hand of Queen Elizabeth. Yet another, Chapter XV evidently his work, is in the Pitti Palace at Florence, and represents a man in superb armour, richly damascened with gold (Plate C., fig. 5), but unfortunately his name is not known.

Other miniature portraits which have been in turn ascribed to different members of the Clouet family, but which should, I think, be given to François Clouet, were in the Magniac sale dispersed at Christie's in 1892, and now belong to Mr. L. Currie. Two examples from this series are illustrated, by his permission, in this book (Plate LXXXVI., figs. 1 and 2), and a long and very full account of each of the portraits can be found in the catalogue of the Magniac sale. There were also some small whole-lengths in the Hamilton sale, which represented Henry II., Henry III., Charles IX., Catherine de' Medici, the Dauphin of France, and Claude of France. In the Montagu House collection there are portraits of Gaston de France (Plate LXXXVII., fig. 2), the brother of Louis XIV., when a boy, and of Marie de Cleves, Princesse de Condé (Plate LXXXVII., fig. 1), the daughter of Francis I., which are both of them inscribed "Clouet." It is possible that one of these may have been the work of Jean Clouet II., to whom it is given in the catalogue; but I am more disposed to consider them all the work of François Clouet. Monsieur Villot, in his catalogue of the French work in the Louvre, has the following illuminating criticism on François Clouet's paintings. He says: "In them all is clear, well studied; there is no apparent sacrifice, no pretentiousness of handling; yet the more closely they are examined, the more one penetrates the character, moral and physical, of the personage depicted, the more one discovers the subtlety of the modelling under this silvery aspect, this absence of the resources of light and shade, the more one sees that all the details are executed with a lightness, a certainty of hand, to which none of the partisans of touch have been able to approach."

With regard to the actual technique, Lady Dilke, in the "Renaissance of Art in France," contrasts the work of such men as Holbein with these painters of the Clouet school. She says: "Where the German or English model became broad or clumsy, the French painter had been accustomed to find sharp angularities, and his national traditions obliged him only to bring out a scheme of colour corresponding in quality, a scheme in which depth and force were replaced by a meditated brilliance, and a light showing tones of infinite purity and refinement, but which beside a fuller scale and bolder relief looks flat and faded." She then draws attention to the peculiarity of Clouet's method, a quality which renders his work specially susceptible to the destructive influence of the cleaner. She says that the painters of that day "laid on their local tint in a solid layer, rendering it up to the extreme edge in mass, and on this mass, when perfectly dried and hardened, they modelled up their surface by hatching with the brush point, the colour with which the brush was filled being excessively diluted, the successive touches melted into one another, forming a finely distributed

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film upon the solid layer which lies beneath them." By this method, Lady Dilke states, "they attained a breadth of sight and skill which preserved to each object its natural veil, the common air, which in actual life prevents and saves the eye." It is this exquisite film of delicate cross-hatching which, as Miss Kingsley points out, constitutes the supreme beauty of the work of Clouet.

There is a very long interval between the time of Clouet and the period in French history which saw the existence of any of the other great miniature painters. Amongst the artists who fill in this space of time there are a few who should be mentioned.

**Louis du**  
**Guernier**

Louis du Guernier was the son of a celebrated decorator of "Books of Hours" of the sixteenth century having the same name, a contemporary of François Clouet. He executed some very clever portraits, as did his brother and son also.

**Henri Stresor**

A more notable man was Henri Stresor, one of whose best known portraits represents Monsieur Olier, the founder of S. Sulpice, a portrait which was engraved by Boulanger.

**Anne Marie**  
**Stresor**

He had a daughter, Anne Marie, who was a member of the Royal Academy of Painters, and who for a few years was a very well known miniature portrait painter. In 1687, however, she became a nun, and gave up her work in portraiture.

**Jean Cotelle**

Another artist who should be mentioned is Jean Cotelle, a member of the Academy, who was born in 1610 and died in 1676, and who executed several vignettes for a book of prayers.

**Paul Pierre**  
**Sevin**

His son, however, who had the same name as his father, was a greater artist, and executed many very fine miniatures. He was born in Paris in 1645, became a member of the Academy in 1672, and died in 1708; and one of his most notable portraits represents Catherine, wife of Monsieur Riche. This was painted in 1682, and was engraved by Roullet. Cotelle also painted a portrait of Paul Pierre Sevin, a miniature painter, who was born in 1650 and died in Rome in 1676, and who is better known by his engravings than from the very few miniatures which he ever painted. Sevin painted a fine portrait of Cardinal Mazarin (Plate C., fig. 1), now in the Pitti Palace.

**Bernard**  
**Picart**

Bernard Picart the engraver executed a few miniatures, one of which was a portrait of the Duchesse de Berry. But the end of the reign of Louis XIV. did not reveal any miniature portraitist of the first rank, the only man who had made a great mark at that time being Petitot, who has been referred to in the previous chapter.

**Catherine**  
**Perrot**

Catherine Perrot, who was a pupil of Nicholas Robert, and a member of the Academy in 1682, was a very clever painter of flowers and animals, and at times painted some miniature portraits. She published a work on painting in miniature, but appears only to have devoted her time to the art during the earlier part of her life, as after her marriage to Claud Horry, a notary, we do not hear more of her work.

FOREIGN MINIATURE PAINTERS  
MONTAGU HOUSE COLLECTION

1  
Marie de Clèves  
Princesse de Condé  
Daughter of Francis I  
By J. Clouet  
(K 15)

2  
Gaston de France, Brother  
of Louis XIII, when a Boy  
By J. Clouet  
(Signed)  
(K 11)

3  
Napoleon I  
By J. B. Isabey  
(J 29)

4  
Mme. Henriette de France  
Queen of Charles I  
Daughter of Henri IV and  
Marie de' Medici  
By Massé  
(J 10)

5  
La Duchesse de Richelieu  
By Massé  
(J 14)

6  
Madame de Chastelet  
Intimate friend of Voltaire  
By Oudry  
(J 15)







A better known painter, Jean Baptiste Massé, who executed a great many portraits in enamel, but did not devote himself exclusively to that method of portraiture, painted many miniatures on vellum. There are two examples of his work in the Montagu House collection, representing La Duchesse de Richelieu (Plate LXXXVII., fig. 5) and Madame Henriette de France (Plate LXXXVII., fig. 4). On more than one occasion he is referred to in contemporary letters as a most expert flatterer, one writer boldly announcing that the only reason for the success of Massé was his habit of representing the most ordinary-featured person as of supreme beauty. Such a sweeping condemnation was hardly deserved, as there are portraits by Massé which certainly cannot be said to represent beautiful people; but, on the other hand, it is quite clear that he did idealize the faces which he painted, and that he was a very expert flatterer. He was a member of the Academy in 1717, a Councillor of State in 1749, Inspector of the Gallery at Versailles in 1760, and he died in Paris in 1767.

A good many miniatures were painted by Vincent Montepetit, an artist who was born at Maçon in 1713. He was a great student of mechanics, and wasted large sums of money upon all kinds of new inventions, and upon costly experiments; and by the time he had reached middle life, he had dispersed the whole of a very extensive fortune. Always a skilful draughtsman, he determined to abandon his old profession and work at miniature painting; but he was not content to follow the work of other masters—he strove to invent a new system of painting on glass which he called “eludorique.” For a time his work was in great demand, but it possessed no element of real importance, and has few claims to be considered beautiful. The work of Montepetit was simply a contemporary rage, which speedily lost its reputation, and the artist died in Paris in 1800, and is believed to have passed the last few years of his life in abject poverty. He published in 1759 a small treatise on his new method of painting, which had then a very extensive sale, though it is now a very scarce book.

A far greater man, Jean Marc Nattier, took to miniature painting under somewhat similar circumstances. His mother, Marie Courtois, was a miniaturist, and he himself was a portrait painter of considerable renown. He painted Peter the Great at Amsterdam, and the Empress Catherine at the Hague; and a great many members of the Russian Court and the French nobility sat to him. He became a member of the Paris Academy in 1718, but he was bitten by the rage for speculation which spread over Paris at that time, the result of the schemes of Law. He embarked rather wildly in the bubble companies of the day, and lost the whole of his fortune; and then, giving up speculation for ever, he devoted himself once more to portraiture, and at first painted a few miniatures by which to reintroduce himself to those clients whom he had lost at the time when he had neglected his portrait painting for the excitements of finance. Four of his miniatures are in the Louvre.

Chapter XV  
The Foreign  
Miniature  
Painters  
Jean Baptiste  
Massé

Vincent  
Montepetit

Jean Marc  
Nattier

Chapter XV  
The Foreign  
Miniature  
Painters  
J. Garand

Jean Honoré  
Fragonard

Amongst the minor men of this time, an artist named J. Garand deserves notice. Hardly anything is known of his career, and but one important work, a portrait of Diderot, has been preserved in the Louvre; but this is so powerfully painted, and so full of strength and character, as to reveal the artist as a man who was capable of excellent work.

Jean Honoré Fragonard, who was born at Grasse in 1732, and is very well known for his large paintings and book illustrations, well adapted to the corrupt taste of the time, was a very expert miniature painter, excelling especially in portraits of children. In the collection of Madame André there are three exquisite portraits by this artist, two ovals of little boys, and one square portrait of a dainty girl. The Baroness Gustave de Rothschild also has three miniatures by Fragonard of great beauty. They are exquisitely delicate, the colour scheme of the very palest and softest effect, and the miniatures so lightly placed upon the ivory or vellum—the former material being used very occasionally by Fragonard—as to give the effect of having been blown on to the material, and to be resting there with a feathery lightness. There are few miniatures more exquisite in quality than are the works of Fragonard, and they afford a striking contrast to the very definite, somewhat hard, clear painting of many of his contemporaries. Fragonard's usual miniatures are little more than studies, and yet have all the perfection of a finished work, united with the charm of a rapid sketch. We have only one fine example of his sketchy work in England as far as I know, and that is a portrait of a child (Plate XCII., fig. 4) whose name is unknown, which came from the Chambers Hall collection, and belongs to the University of Oxford, and can be seen in its gallery. Of his highly finished miniatures, which are very rare, there is a signed example in the Ward Usher collection (Plate XC., fig. 3), representing La Princesse de Lamballe. It is a lovely portrait. Fragonard's miniatures invariably reveal the use of a great deal of yellow in the faces, and by that, if such identification is needed, they can be distinguished; but their very dainty, sketchy quality renders them quite unlike the work of any other artist. He was a pupil of Chardin, and afterwards of Boucher, and his progress in early days was so rapid that before he was twenty he had obtained the Grand Prix de Rome. He visited Naples and Sicily, and returned to Paris in 1765, where he died in 1806. His greatest works were the series of panels called "The Romance of Love and Youth," which he began for Madame du Barry in 1772, and which he transferred in 1793, during the Reign of Terror, from Paris to his native town of Grasse. In that town, and in the room on the ground floor where he resided for many years, and where he had fixed the pictures, they remained until 1898, when they were sold by a grandson of Fragonard's old friend, with whom he had taken refuge, were brought to England, and passed into the possession of Mr. J. Pierpont Morgan. As Mr. Claude Phillips said, "Fragonard's works never wear the aspect of laboured compositions, but suggest rather the effort to seize the detected grace of a momentary position." His art,

## FOREIGN MINIATURE PAINTERS

1

A Lady, name unknown  
By P. A. Hall  
Madresfield Court collection

2

A Lady, name unknown  
By P. A. Hall  
Wallace collection

3

A Girl as Flora  
By P. A. Hall  
Wallace collection

4

Madame de Montpensier  
By P. A. Hall  
Madresfield Court collection

6

Madame Cail as a Bacchante  
By Louis Sicardi  
Wallace collection

5

The Misses Gunning (?)  
By P. A. Hall  
Wallace collection







indeed, was so graceful and of such dainty charm, that in his lifetime it suggested such sayings of him as that he was born in and of the laughing land of Provence. Fragonard's wife, Marie Anne Gerard, who was a native of the same place as himself, and whom he married in 1769, was also distinguished as a miniature painter. She was born in 1745, and died in Paris in 1823, and there are several examples of her work to be seen in the Louvre and in private collections in Paris.

Two very clever women who painted miniatures were Rosalba Carriera Rosalba Carriera the Venetian, whose crayon work takes so high a position, and Madame Vigée Le Brun.

Rosalba, who is better known by her Christian name, was born in 1675, and her early art work was making designs for point lace. She then took up the decoration of snuff-boxes, being trained in that branch of the profession by Jean Steve, a Frenchman, who was residing in Venice at the time, and after a while she relinquished that work for miniature painting, and a little later adopted crayon work. She became a member of the Academy of St. Luke in 1705, and of the Academy of Bologna in 1720, in which year she came to Paris and remained there for a year. During that time she painted portraits of Louis XV., then a boy ten years old, the Regent and almost all the nobles and great ladies of the Court, and was elected a member of the Royal Academy of Painting by acclamation. She was a great favourite in the brilliant society of the Regency. She returned to Venice in the next year, and, with the exception of certain visits which she paid to Modena in 1723, and to Vienna in 1730, she remained in her native place the rest of her life. She died in 1757.

The chief of her works are in crayon, and perhaps the best known are the four pictures entitled "The Seasons," although undoubtedly her greatest works were portraits. There are one hundred and forty of her pictures at Dresden, and her work is represented in almost every gallery in Europe. Her miniatures are not so frequently to be seen; but there are examples of them in the Louvre and at Vienna. She cannot be called a French painter, but inasmuch as the best of her miniatures were painted during the short time she resided in Paris, her work has been mentioned in this chapter.

Madame Le Brun, whose maiden name was Vigée, was a Parisienne, Madame Le Brun born in 1755 and dying in Paris in 1842. She painted her first portrait of Marie Antoinette in 1779, and she painted the Queen no less than twenty-five times, and was on terms of the greatest intimacy with her. She visited many parts of Europe, painting in Italy, Austria and Rome, and being received with great enthusiasm and admitted a member of various academies; she resided for three years in England, and spent two years in Switzerland, but returned after her great wanderings to her beloved Paris, and there finally settled down in 1815. Her miniatures cannot be said to have the charm that her larger pictures undoubtedly possess, but they are very graceful and delightful in colouring.

Chapter XV  
The Foreign  
Minature  
Painters  
Louis Perrin

Jean Fouquet

Samuel  
Bernard

Louis Hans

Richard  
Masson

Jean Baptiste  
Jacques  
Augustin

A provincial painter of the name of Louis Perrin was a native of Rheims, and executed most of his work in that place, where he eventually died. Many of his miniatures are painted in gouache, and are marked by a very delicate sentiment and *spirituel* quality both in design and composition.

By a curious irony one of the last miniaturists of the eighteenth century had the name of Jean Fouquet—the same name as was borne by the first French miniature painter. There is hardly anything known of his history, and but few of his miniatures are in existence; he died about 1790.

Amongst the minor men who should be mentioned, and whose names can occasionally be found on miniatures, Samuel Bernard should not be overlooked. He was born in Paris in 1615, and died there in 1687, and was the son of Noel Bernard. He only painted miniatures for a short time, and then attempted fresco work, relinquishing that in turn for engraving, to which he devoted the greater part of his life. He engraved a great many plates, both in line and mezzotint, became professor in the Academy at Paris, and died in that city.

Another contemporary artist was Louis Hans, also born in Paris in 1615, where he died in 1658; like Bernard, he was an engraver who also painted miniatures.

Dr. Propert speaks of a painter named Richard Masson who flourished about the same time as Bernard and Hans, and who was a painter to Louis XIV.; but nothing is known of his history.

The period of French history covered by the Revolution and the Empire was fertile in miniature painters, amongst whom Augustin, Isabey, Sicardi, Aubry, Guérin, Quaglia, Dumont, and Poser stand out supreme.

Many of these artists worked also in enamel, and Augustin practised in that material almost exclusively for a few years. His full name was Jean Baptiste Jacques, and he was born in the Vosges district at St. Die in 1759. He was in Paris in 1781, and there he died of cholera in 1832. In 1819 he had been appointed miniature painter to the King, and in 1821 was given a high position in the Order of the Legion of Honour. His miniatures are admirable likenesses, painted with strength and virility. The anatomy of the face is very carefully studied; much more so than it was by his contemporaries. His colour scheme is often a very brilliant one, and acquires additional force from being occasionally set on a pure white background. From the purely artistic point of view Augustin's miniatures do not compare with those of many of his rivals, but as plain, straightforward portraits they have a very high position of their own. As a rule they are not graceful, even when they are portraits of women; there was an unusual quantity of rugged honesty about Augustin which marks his paintings, and there is a roundness in the figures which causes them to stand out well from the ivory. The men look

## FOREIGN MINIATURE PAINTERS

1

William III  
By Netscher  
Welbeck Abbey collection

2

The King of Rome  
By J. B. Isabey  
Welbeck Abbey collection

3

Queen Mary  
By "Nestker, most excellent"  
Welbeck Abbey collection

4

The Daughter of Hall  
By P. A. Hall, 1788  
Welbeck Abbey collection

5

The Family of Hall  
By P. A. Hall  
Wallace collection







contented and satisfied, the women cheerful, but lacking in enthusiasm, **Chapter XV**  
and altogether the miniatures have a curiously English character about **The Foreign  
Miniature  
Painters**  
them which one does not expect in the French portraits of that period. A fine example of his work, representing Mme. Récamier (Plate XC., fig. 5), is in the Ward Usher collection. It shows the splendid purple colouring which Augustin specially favoured at one period of his career. Another delightful miniature by him, representing a lady, name unknown (Plate XCII., fig. 6), is in the Wallace Gallery. Augustin drew well, and his colouring was always vigorous and rich. There are many of his miniatures to be seen in Paris; he painted Napoleon and the Empress Josephine, Louis XVIII., the Duc d'Angoulême, and many other notable persons. It has been said that he learned from no master, but taught himself all that he knew; but his own statement tells a different tale, as in it he attributes much of his success to the knowledge he had acquired from Joseph Boze, a favourite painter of Louis XVI. and Marie Antoinette.

Boze was an artist who took part in the politics of the day, and, being **Joseph Boze** devotedly attached to Queen Marie Antoinette, narrowly escaped the guillotine. He spoke in the streets in favour of the Queen, and endeavoured to rouse public attention on her behalf. He was thrown into prison, where he remained until the fall of Robespierre, when he escaped and fled to England. Here he remained for some years, and then returned to France, and died in Paris in 1826. It has been suggested that a miniature of Louis XVI. with his Queen and family, which is now in the possession of Lord Ronald Sutherland Gower, may be the work of Joseph Boze (Plate XCII., fig. 3); but if that be so, it is not easy to conceive of Augustin owing very much to the training of a man to whom he was manifestly very superior in talent. There is, however, a truth and a directness of vision about this miniature of Louis XVI. and his family which may have inspired Augustin with the virility which marks his works.

The great rival to Augustin, J. B. Isabey, was but eight years his junior, **Jean Baptiste  
Isabey** having been born at Nancy in 1767. He came to Paris in 1786, and studied under Dumont, and afterwards under David. It was a long time before Isabey got any work in portrait painting; Dumont was the first favourite, and there were many painters who were popular at the time. He started by painting snuff-boxes and large buttons, and in this way sustained himself until at length a friend with whom he was sharing modest apartments, and whose father was a secretary at the Court of Versailles, obtained for him a commission for painting the portraits of the two sons of the Comte d'Artois, the Dukes of Angoulême and Berri. This portrait was executed in the palace at Versailles, under the eyes of the count, as it was to be a surprise present for his wife on her birthday. While it was in course of progress, Isabey tells us, in his memoirs, that Queen Marie Antoinette came into the room, and, approving of his work, suggested he should copy a portrait which she had just had painted of

**Chapter XV** herself by Sicardi. This work kept Isabey at Versailles for some time  
The Foreign longer, and meantime his master David, in whose studio he had been study-  
Minature ing, was angry at his repeated absence, and sent another pupil to find him.  
Painters

Learning, however, that he had acquired commissions from the Queen, David's wrath abated, and, proud that one of his younger pupils should have so rapidly taken a position, he released him from further payment of fees to him, and still further added to his generosity by making him a handsome present. From that time Isabey's success was assured. He painted the Queen many times, and all the beautiful women who were part of her *entourage*. Soon, however, he lost his great patrons. The dreadful time of the Revolution set in. Marie Antoinette was imprisoned, and Paris was streaming with blood. Isabey was a devout man, and at times had helped certain Capuchin friars, and was well known to them. They offered him a refuge within their convent, and there it was that he stayed for part of the Reign of Terror. He then left Paris, and wandered towards central and southern France, painting constantly portraits for which he charged but a few shillings, and sustaining himself with considerable difficulty, moving on quickly from place to place for fear of arrest on account of his well-known devotion to the Royal family. He tells us that he painted the portraits of those who were in trouble, children who were leaving their parents and their country for other lands, old people who were flying away from France, and even those who were in fear of arrest and of the guillotine; and very many of the nearly three hundred pictures which he painted during this time represented those who cruelly perished during this Reign of Terror. When times were better, a lady whose acquaintance he had made at Versailles when she was in attendance upon Marie Antoinette, and who had fled from the palace under a feigned name, opened a school for aristocratic girls at St. Germain. Madame Campan asked Isabey to be her professor of drawing and painting. At that time he was near Rheims, but he gladly returned to Paris, and became in this way acquainted with the rulers under the new *régime*. Hortense Beauharnais was one of Madame Campan's pupils, and she introduced the witty drawing-master who was such a favourite in the school to the Empress Josephine, whose portrait Isabey painted over and over again. On more than one occasion Isabey was at the Malmaison, and there it was that he first of all painted Bonaparte. He painted the King of Rome for his father at Fontainebleau, and another portrait of him in Vienna. He painted Marie Louise, and he painted the portrait of Bonaparte which he gave as a marriage gift to Marie Louise. All the members of the Imperial family knew him, and almost all of them he painted. He lived under many changes of Government, and saw the downfall of several sovereigns. It was Louis Philippe who raised him to a high position in the Legion of Honour; it was Napoleon III. who gave him an apartment in the Tuilleries; Louis XVIII. sat to him; Charles X. appointed him his painter; and as an old man of eighty, a man of many

FOREIGN MINIATURE PAINTERS

WARD USHER COLLECTION

1

The Princess Borghese  
By Anguissola

2

Marie Antoinette  
By M. V. Costa

3

La Duchesse d'Angoulême  
By Gauci, 1812

4

La Princesse de Lamballe  
By Fragonard

5

Madame Récamier  
By Augustin

6

Madame Le Brun  
By Rouvier







memories and of striking conversational powers, he died in Paris in 1855, **Chapter XV**  
universally regretted by all who had ever met him.

**The Foreign  
Miniature  
Painters**

He had held various Court positions; he was Conservator of the Public Museums; he had been portrait painter both to the Empress Josephine and to the Empress Marie Louise; and by Napoleon he was created Director of Fêtes and Ceremonies. Few men of his time passed through more vivid experiences, or have narrated them in more brilliant phraseology than Isabey was able to do in the memoirs which he wrote, portions of which were published in 1859.

His best portraits are painted on very long ovals of ivory, a peculiar shape which he himself introduced, and which as a rule measure 5 inches by  $3\frac{1}{2}$ . These were generally inclosed in very broad, rich gilt frames covered with a special symbolic design. When once seen, the miniatures of Isabey can never be mistaken for those of any other man; this is especially the case with his portraits of women; he veils them in floating, gauzy white drapery, which as a rule partially covers the features, and surrounds the fair sitter like a mist. Portraits by Isabey are to be found in almost all the important collections, especially in France and in Germany, where they are very highly esteemed; but the most important series of them which I have ever seen belongs to Mr. E. M. Hodgkins of New Bond Street, and is the result of long and diligent collecting on his part. The portraits which Isabey painted in England are far rarer than the ones which he did in other countries. A very beautiful example can be seen at Madresfield (Plate XCIII., fig. 3), representing Catherine, Countess Beauchamp. This was painted in 1818. There is a superb portrait of the Empress Josephine (Plate XCIII., fig. 2) by him in the Wallace collection, and also a fine one (Plate XCIII., fig. 1) of Napoleon. Two beautiful examples of his work were in the possession of Dr. Propert, and represented the Empresses Josephine and Marie Louise; both these two examples were signed, and are illustrated in Propert's "History of Miniature Art." There is a fine portrait of Napoleon by him (Plate LXXXVII., fig. 3) at Montagu House. In the Duke of Portland's collection is an exceedingly lovely portrait of the King of Rome as a baby (Plate LXXXIX., fig. 2), sketched in black and white, and evidently the preliminary for a more finished miniature. This was executed at Fontainebleau, and was a cherished possession of the Emperor; very possibly it is the sketch for the first miniature which Isabey painted of that very youthful monarch, and to which, he says, the Emperor referred on his return from Elba. Isabey had three methods of signing his name. On some of his finest portraits he put "J. Isabey" and the date, and the signature as a rule appears horizontally over the right shoulder. An example of this form of signature is to be seen in the portrait (Plate XCIII., fig. 3) of Countess Beauchamp. In other cases he signed "Isabey" alone, and in this signature the "I" of the name is no larger than the next letters, "sa," and can hardly be called a capital letter. Such a signa-

**Chapter XV** **The Foreign Miniature Painters** ture is frequently accompanied by the date, and occasionally appears horizontally over the shoulder, as in the portrait of Napoleon (Plate XCIII., fig. 1) at Hertford House, but much more frequently is parallel with the edge of the frame, as in the portrait of the Empress Josephine (Plate XCIII., fig. 2) in the same collection. His other method of signing is by the conjoined initials "I. J.," and an example of this method may be seen in the sketch of the King of Rome at Welbeck (Plate LXXXIX., fig. 2), and also in a somewhat smaller sketch which appears at Hertford House. It is desirable that special attention should be drawn to these signatures, as hardly any other miniature painter has been so constantly imitated as Isabey. The great demand for his works in Paris has led to their being forged very frequently, and in many examples of these forged miniatures a signature appears. As a rule, however, the forgeries are signed "Isabey" alone, and in them the "I" is distinctly a capital, whereas the artist only made the "I" a capital letter when he prefixed to it his other initial, "J." It should also be noted that in every case the genuine signature has distinct up and down strokes in the writing, and a very easy flow to the tail of the "y." The capital "I" and the capital "J" are very small, and are square-headed, and the "8's" in the figures have always open heads. The forged signature, as a rule, is composed of lines which are the same thickness all along, and which do not reveal the presence of thicker and thinner up and down strokes. A signature is the easiest thing to copy when a really clever forger is concerned in the work, and therefore too much dependence must not be placed upon this means of identification. It is, however, fortunate for collectors that the forger is frequently careless in the way in which he copies signatures. The best test for an Isabey portrait, especially one representing a lady, is the marvellous transparency of the draperies, which appear to float on the ivory, and reveal the hair, the eyes, and the features beneath them in a very wonderful manner.

There is a very large example of his work in the Louvre, called "L'escalier du Louvre," and containing very many portraits, including a fine one of Napoleon. There is also a good portrait of Napoleon at Montagu House, and there are fine examples of the work of Isabey at Waddesdon and Mentmore. There are several water-colour drawings by Isabey in existence, one of the most noteworthy of which represents the King of Rome as a baby, lying upon the ground, overshadowed by standards bearing the Imperial eagle. This is a signed work dated 1811, and belongs to Madame Roll in Paris. It would appear that in many cases the artist made water-colour drawings or sketches for his miniatures; they are distinguished by very much charm of colouring and exquisite grace.

A large number of his works were engraved, and in the print room of the Bibliothèque Nationale in Paris there are examples of several of them.

His work represents a very long period in French history, and he

FOREIGN MINIATURE PAINTERS  
WALLACE COLLECTION

1

The Empress Josephine  
By Ferdinando Quaglia, 1814

2

A Lady, name unknown  
By Jean Guérin

3

Princess Pauline Borghese  
Sister of Napoleon I  
By J. F. Aubry

4

The Fair of St. Germain  
By Van Blarenberghe, 1763

5

A Lady, name unknown  
By Hans Von Bol

6

Two Sisters  
By Jean Guérin







Painted portraits of almost all the notable people who lived during that time. Chapter XV  
The Foreign  
Miniature  
Painters  
Jean Guérin

One of his greatest pupils was Jean Guérin, who was born at Obernai in 1760, and died in the same town in 1836. He is said to have been a pupil of Isabey for seven years, and he was also for a while under an extraordinary painter named Regnault. He painted Marie Antoinette on several occasions, and very strongly allied himself to her Court, becoming so stout a supporter of the Queen that he was banished from Paris, and went off to Strassburg, and thence to his native town. In the time of the Consulate he returned to Paris, and worked there for some years. Perhaps his greatest work is the portrait of Kleber which is in the Louvre, and which he painted in 1798. It is a magnificent example of his strong, powerful work, and challenges attention. Its colouring is stormy and bold, as frequently was the case with his larger miniatures, aiming more at the effect of an oil painting. He delighted in a rugged portrait, and gave an enormous amount of dignity and strength to his work. On the other hand, he was capable of the most delicate and graceful work, and his portrait of the two sisters in the Wallace Gallery (Plate XCI., fig. 6) shows how exquisitely he could paint two girls who are moving along with perfect grace. He is said to have copied the idea for this particular miniature from a work by Hall (Plate LXXXVIII., fig. 5), and, curiously enough, both miniatures now hang near one another in the Wallace Gallery. Although they resemble one another in style, yet there are marked differences, and the sisters painted by Guérin have a more stately bearing than the two painted by Hall, to which reference will be made in another chapter. There are several of Guérin's works in the Wallace Gallery, and in almost all collections of French miniatures. He was exceedingly fond of robing his fair sitters in white, and setting them against a very dark background, which gave additional value to the brilliance of the white. There is almost always a certain exaggeration about the eyes, but the work is harmonious and delightful. It is curious what a marked difference there is in his portraits of men and of women, the former being remarkable for extraordinary force and almost fiery colouring (Plate XCI., fig. 2), the latter distinguished by grace and the softest of harmonies.

Another artist who deserves special mention is Ferdinand Quaglia, Ferdinand  
Quaglia an Italian painter, who had connections with a Spanish family, and whose style of gorgeous colouring recalls both Italian and Spanish sympathies. He was born at Piacenza in 1780, came to France in 1805, and died in 1830. He painted a great many portraits of the Empress Josephine which were intended for presents, some of which were mounted on gold boxes. He was also attached to the Empress's Court and travelled about with her. A fine example of his portraiture of the Empress Josephine (Plate XCI., fig. 1) is in the Wallace collection. He also painted some historical groups in miniature which had a short vogue, and he is believed to have painted in gouache on vellum some portraits of ladies who were

**Chapter XV** in waiting on the Empress. His extremely gorgeous colouring marks him out; he delighted in the richest of crimsons, and was very successful in painting velvet and fur and in representing jewels. He appears to have fallen into some disgrace towards the end of his life, and to have been dropped by his exalted patron.

**Louis François Aubry**

Yet another of Isabey's pupils was Louis François Aubry, who was born in Paris in 1770, and was a clever portrait painter who occasionally painted miniatures. An example of his work representing the Princess Pauline Borghese (Plate XCI., fig. 3), sister of Napoleon I., can be seen at Hertford House. He exhibited two portraits of the King and Queen of Westphalia at the Salon in 1810. He died about 1850. The event is said to have taken place in England, and he is believed to have visited this country in order to be present at the opening of the 1851 exhibition.

**Henri Benner**

The artist whose work most closely resembles that of Isabey is Henri Benner. He was an Alsatian, born at Mülhausen on the 3rd of August, 1776, and he died in 1818. His parents were Jean Henri Benner and Martha Steffan, and his mother is believed to have been a Swede or a Russian. He was a very little while in Isabey's studio, and he then left Paris for Russia, where he passed the greater part of his life. There are a great many of his portraits to be seen in the Winter Palace, and several in the Hermitage. Twenty-four of his portraits, representing members of the Imperial family of Russia, were engraved and published in a book. Benner was employed to copy in miniature several of the large pictures in St. Petersburg representing Peter the Great, the Empress Catherine, Paul I., and others; and he is believed to have executed a large group which is to be seen in the Winter Palace, and which includes previous sovereigns of Russia and the then reigning Russian family, all brought together in one picture. There are very few of his miniatures to be found in France or Germany, but a Mrs. Franck of Mülhausen owns a miniature by him of Frederick Benner, and Mrs. Edouard Benner of the same town has a portrait of the King of Rome executed in 1815, and some nieces of the artist, three sisters, have in their possession several family portraits. There is nothing of his work to be seen in the Louvre. He died in Russia, and it is in that country that his greatest portraits are to be found. He is also represented in the Museum at Stockholm.

**Jean Baptiste Singry**

A clever miniature painter was Jean Baptiste Singry, who was born at Nantes in 1780 and died in Paris in 1824. He exhibited his own portrait at the Salon in 1806. He painted portraits of a great many actors and actresses, and was also employed by the royal household.

**Louis Sicardi**

One of the cleverest of this group of painters was Louis Sicardi, whose name is variously spelt Sicard, Sicardi, and Sicardy. He was born at Avignon in 1746, and exhibited at the Salon in Paris between 1791 and 1819. He died in 1825. He was one of the artists of whom we should be very glad to have more information, as his work is extremely charming and very frequently to be met with. There is a beautiful portrait

## FOREIGN MINIATURE PAINTERS

1

Marie Antoinette  
By Poser  
Collection of Viscount Galway

2

A Lady, name unknown  
By Drouais  
Victoria and Albert Museum

3

Louis XIV, Marie Antoinette  
and their Son and Daughter  
Possibly by Joseph Boze  
Collection of Lord Ronald  
Sutherland Gower

4

A Child, name unknown  
By Fragonard  
University Galleries, Oxford

5

A Boy, name unknown  
By Dumont  
Wallace collection

6

A Lady, name unknown  
By Augustin, 1815  
Wallace collection

7

Elizabeth Cheron  
By herself, 1677  
Collection of Lord Hothfield







by him of a Mme. Cail as a Bacchante (Plate LXXXVIII., fig. 6) in the Wallace Gallery. It is painted with a very light hand and sketchy technique, and more closely resembles that of the great Swedish painter Hall than any other miniatures of the time. He was patronized by Louis XVI., and painted a great many portraits of that monarch for snuff-boxes. His scheme of colouring is peculiarly harmonious, and almost invariably includes a beautiful yellow resembling the tawny colour of the lion. He often introduced pieces of leopard or lion skin into the robes which he threw around the people who sat to him.

Perhaps among the greater miniature painters the one of whom we know the least is Dumont, and yet he must have been amongst the most important of his day. He is believed to have been born about 1760, and to have died about 1840; but who he was, or where he worked, we do not know. Dr. Propert had a portrait by him of Madame Elizabeth; there are several of his works in Vienna; and there is a lovely portrait of a boy by him at Hertford House (Plate XCII., fig. 5), an exquisite, straightforward, simple portrait. He painted very many beautiful pictures, but we do not even know what his Christian name was, and his whole career is shrouded in mystery.

There are a certain number of French artists who worked both in miniature and in enamel, but of whom very little is known. It may be well perhaps to deal with them alphabetically.

Jacqueline de la Boissière was a miniature painter to the Courts of Louis XIV. and Louis XV. In 1717 she was allotted apartments in the Louvre. In the archives she is recorded to have painted miniatures of the Minister for Foreign Affairs, which were set in the covers of costly boxes, and two special boxes, one given to Comte Baudry, Ambassador to the Duke of Tuscany, and another to the Comte de St. Morice, Ambassador to the Elector of Cologne, are specially mentioned, as they were of great beauty, and she was paid a considerable sum for them.

Joseph Bordes was a Toulon man, born in 1773. He was a pupil of Joseph Bordes Isabey, and practised in Paris. Several of his portraits he also reproduced in lithography, and he is specially known for a portrait of General Bertrand, which was engraved. He worked until 1833.

Charles Burgeois was born in 1759 at Amiens, and practised in Paris. Charles Burgeois He was noted for the production of exquisite profiles on a black ground. He made several experiments in colour, and in the beginning wrote a book on the chemistry of colours used in painting. His works were exhibited until 1824, and he died in 1832.

Mlle. Château was a water-colour painter attached to the Court of Mlle. Château Louis XIV., and was specially patronized by the Regent Orleans; but of her work, her life, and her death we know nothing.

Henri Chéron was a seventeenth-century miniature painter, who Henri Chéron had three children who followed him in the same kind of work. Of these three, the two daughters, Elizabeth Sophie and Marie Anne, were the

Chapter XV  
The Foreign  
Minature  
Painters

**Chapter XV** cleverest in miniature painting, as the son Louis was better known for  
**The Foreign** his engravings.

**Miniature  
Painters**

**Elizabeth  
Sophie Chéron**

**Marie Anne  
Chéron**

**Jean Ecman**

**Nicolas  
Jacques**

**Jean Louis  
Prévost**

**Daniel Saint**

**Jean Baptiste  
Oudry**

**François  
Hubert  
Drouais**

Elizabeth Chéron was born in Paris in 1647, became a member of the French Academy in 1672, and of that of Padua in 1699. Besides being a talented miniature painter, she either etched or engraved nearly sixty plates, wrote several treatises with considerable literary skill, and was accomplished as a musician and a poet. Her own portrait by herself, dated 1677 (Plate XCII., fig. 7), belongs to Lord Hothfield, and is a striking miniature of exquisite finish.

Her sister, who was two years younger, was also a miniature painter, and also painted in crayon. Both sisters, although brought up in the Protestant religion, became members of the Catholic Church, and married, Elizabeth marrying an engineer, and Marie a painter.

Of Jean Ecman, who was a clever French painter, we only know that he was born about 1641, that he was received into the Academy in 1675, and that he died two years afterwards. One of his miniatures is in the Louvre.

Nicolas Jacques was a pupil of Isabey and of David. He was born in 1780, exhibited in the Salon from 1810 to 1827, and gained gold medals in 1810 and 1817. He was Court painter to the Orleans family, and amongst his principal miniatures were those of the Empress Josephine, Queen Hortense, Leopold of Belgium, Cherubini, and Benjamin Constant. After 1827 he devoted himself mainly to teaching, and died in Paris in 1844.

Jean Louis Prévost was born about 1760. He painted flowers and landscapes on some of the costly boxes that were so popular in his day, but appears to have quickly relinquished this kind of work, and devoted himself to larger pictures. Examples of his paintings can be seen in the museums of Besançon and Stockholm.

One of the foremost miniature painters of the early nineteenth century was Daniel Saint, who was born at St. Lô in 1778, and was a pupil of Aubry. He painted all the members of the Royal and Imperial families, and was a Knight of the Legion of Honour. His miniatures, two of which are in the Louvre, were usually three-quarter or full-length portraits, and are considered of very great value. Saint died in 1847.

There are a few miniatures in existence which were the work of the celebrated painter and engraver Oudry, notably one at Montagu House (Plate LXXXVII., fig. 6), representing Mme. de Châtelet, the intimate friend of Voltaire. Oudry was born in 1686, worked for Louis XV., and had apartments in the Louvre, in which he produced his famous pictures of animals. He died suddenly in 1755.

Another celebrated artist who is better known for his portraits in oil painted a few miniatures by way of experiment. He was Drouais, the pupil of Natoire and Boucher, and one of his miniatures, representing a lady whose name is unknown (Plate XCII., fig. 2), is at South Kensington. He was born in 1727, and painted portraits of almost all the Royal family

J. B. ISABEY

I

Napoleon I  
Wallace collection

2

The Empress Josephine  
Wallace collection

3

Catherine, Countess Beauchamp  
Madresfield Court collection







of France and of the celebrities and beauties of the period, exhibiting at the Salon for twenty years, and dying in Paris in 1775.

A very fine miniature by this artist was illustrated in the "Burlington Magazine" for February, 1904. It contains the portraits of the Marquis and Marquise de Beauharnais, "represented as painted on a canvas which is held up by a negro slave, while a figure believed to be the painter himself lifts up a drapery to reveal them."

Alexander, Viscount Beauharnais, the son of the Marquis de Beauharnais, who was also painted by Drouais, was the first husband of Josephine Tascher de la Pagerie, who afterwards became the Empress Josephine. Both the miniature and the painting of the Viscount are in the collection of Mr. J. H. FitzHenry.

Other artists of whom we know little more than their names are: Poser, who painted the lovely portrait of Marie Antoinette (Plate XCII., fig. 1) belonging to Viscountess Galway, and who was killed in a duel when little more than a boy; M. V. Costa, another artist who often painted Marie Antoinette, and of whose work a lovely example (Plate XC., fig. 2) can be found in the Ward Usher collection; Gauci, who perished on the guillotine, and who painted in 1812 the fine portrait of La Duchesse d'Angoulême (Plate XC., fig. 4), also in the Ward Usher collection; Anguissola, a painter of Italian parentage, renowned for good looks and stately bearing, who was such a great favourite with Napoleon's family, and who painted Mr. Ward Usher's exquisite portrait (Plate XC., fig. 1) of Princess Borghese; and Rouvier, who painted the portrait of Madame Le Brun in the same choice cabinet (Plate XC., fig. 6).

One of the last important miniature painters in Paris was Elizabeth de la Tour (née Simons) who was born in Brussels in 1780, and lived in Paris till 1830. A very graceful portrait by her of a lady whose initials were I. O. (Plate XCVII., fig. 4) is to be seen in the Berlin Museum, and a beautiful one of Lady Holland (*ci-devant* Webster) belongs to Mr. Henry Prior of Milan.

#### THE SWEDISH PAINTERS

There was an important school of miniature painters in Sweden, but little attention has been given to them save in their own country, and, with the exception of Hall, very few of them are even mentioned in the ordinary books of reference. Some few years ago a book was written about them by Mr. C. M. Carlander, who gathered up a great many facts respecting his notable countrymen, and gave lists of examples of their work which he found in the various collections. This volume, however, was written in Swedish, and is now out of print; but by Mr. Carlander's kind permission I have been able to obtain a copy of it, and also to make such extracts from it as I desired. When I was in Sweden he gave me a good deal of important information and introductions to several collectors, and I would express to him my grateful thanks for all his kindness.

Chapter XV  
The Foreign  
Miniature  
Painters

There would not be sufficient space in this chapter to go all through the names of the Swedish miniature painters, nor would it be necessary to do so, as many of them have very little repute beyond their native country, and some were not worthy of greater fame than has already attended their careers. There are, however, a few men whose work is of special interest and importance, and to them I should like to make some reference.

Elias Brenner

Elias Brenner was born in 1647, and from very early days showed considerable ability in drawing. He was educated at Upsala, and as a young man held a position in Sweden which gave him the charge of certain monuments and works of archaeological interest. To antiquarian studies he devoted the earlier part of his life, but in 1672 commenced to paint miniatures. Becoming successful in this work, he went to Paris and carried out several commissions for Louis XIV. He was exceedingly fond of heraldry, and on his return to Sweden devoted very considerable attention to painting armorial bearings; no less than five hundred shields in the Riddarhus are the work of Brenner. He was an energetic collector of coins, and in 1691 wrote his great thesaurus on Swedish coins, a work which was so highly esteemed that it was considered a suitable present for the monarchs of Sweden to give away to other sovereigns in Europe. A still more important position in connection with the archives and antiquities of the country was given to Brenner in 1693, and while holding it he devoted a considerable amount of attention to making drawings for the medals of Charles XII., and to engraving the illustrations in a work called "Svecia Antiqua." He received the honour of knighthood in 1712, and died in 1717.

His life was a most interesting one, and a memoir of him was written by Eliel Aspelin in 1896, many of his miniatures being illustrated in the volume. He painted Charles XI. many times, Queen Ulrica Eleanora, and many members of the Swedish noble families, in miniature. His work has a soft, flocculent character, which renders it quite unmistakable, but which does not admit (Plate CI., fig. 2) of very good reproduction. There is a certain likeness between his miniatures and the enamels of Petitot, especially as regards the treatment of the hair, all the bushiness of the large wigs which were in fashion in his time being exceedingly carefully rendered. He was perhaps greater as an engraver than as a miniature painter, and several good examples of his engravings can be seen in Aspelin's book. He was a very good-looking man, and a man of high personal character, while as an archaeologist and numismatist he had few equals in his country. Brought up in a little country vicarage, he seems from his earliest days to have acquired knowledge respecting antiquities, coins and pictures, and he was certainly one of the most important men of Sweden, and deserves greater renown in other parts of Europe.

Pierre Signac

There was a French artist named Pierre Signac, who may almost be considered as a Swede, because at a very early age, practically during boyhood, he visited Sweden, and in 1648, when quite a young man,

The Ancestry of Queen Hedwig Eleonora  
By Utterhjelm  
Castle of Gryphholm, Sweden







entered the service of Queen Christina, who made him her Court miniature painter. He was of a roving disposition, and after painting several portraits for Queen Christina obtained some kind of public appointment which enabled him to travel abroad, and he stayed in several countries in Europe. In 1665 he painted a series of portraits for Queen Hedvig Eleanora, many of which remain in a collection in Finland; but there are half-a-dozen works from this series at Vienna, which appear to have been presented to the Austrian Court by the Court of Sweden. There is a large portrait by Signac of Queen Ulrica Eleanora in the Swedish Royal collection (Plate CI., fig. 5), and there are examples of his work in the collection of M. Paul Sinebrychoff (see Plate CI., fig. 1) at Helsingfors. For his Court commissions he appears to have received land and a country seat instead of money, but his means were not large at any period of his life. He died at Stockholm in 1684, leaving behind him six children.

There are many of his miniatures to be found in France, where his work has always been highly esteemed, and there is a beautiful example of his portraiture at Hertford House. His touch was very soft and airy, his colour scheme pale and exquisitely harmonious, and there is a liquid quality about his graceful portraits, especially of women, which renders them peculiarly attractive. He painted both on ivory and on parchment, his largest works being as a rule executed on parchment.

An interesting contemporary of Signac was Eric Utterhjelm, who was born in 1662, and became Court Chamberlain to Queen Hedvig Eleanora after he had completed his academic studies. He was a pupil of Ehrenstrahl, and devoted very considerable attention to the execution of elaborate genealogical trees, in which he painted miniature portraits of the chief persons of the family. Most of these portraits were small copies of oil paintings, while a few of them were drawn from life. They are distinguished by their excellent colouring, fineness of execution, and delicacy of work; but there was no strong individuality about the productions of Utterhjelm, and a certain monotony is to be seen in his portraits, especially in the series which adorn these pedigrees. There are several important examples of this work at the Castle of Gryphholm, notably two which he painted in 1704 of the ancestry of Queen Hedvig Eleanora, one of which, by the special permission of the King of Sweden (Plate XCIV.), is illustrated in this book. It contains sixty-three portraits, and is painted on a very large skin of parchment and signed by the artist.

Utterhjelm did some good enamel work, but he appears to have been unable to prevent the hardness and stiffness inseparable from painting in enamel from appearing in his work in water-colour. It is interesting to note that more than one of the portraits in his pedigrees are copies of miniatures by Alexander Cooper.

One of the most interesting of the Swedish portrait painters was Jacob Axel Gillberg, who was the son of a lieutenant in the fortifications department, and a professor of drawing in the Academy. He was born

**Chapter XV** in 1769, displayed considerable talent for drawing as a boy, and was put under the guidance of a dame named Hojer in the Academy of Fine Arts. After working there for some few years, he wandered abroad, visiting Holland, Belgium, France, and England, and spending considerable time at the Hague and in London.

On his return to his native country he was appointed to a military position in the fortifications department, and in 1798 obtained a professorship in the Academy. In 1840 he became Director of the Academy.

His work is distinguished by its extreme delicacy and fineness of line, and he was fond of painting on a white background, from which his sharply drawn, delicate profile portraits stand out very clearly. He excelled in portraits of old women, delineating with the most exquisite care the hollows and wrinkles of their countenances. There are many examples of his work in the Swedish National Museum (see Plate XCVI., fig. 7), and in the Sinebrychoff collection in Finland, and in St. Petersburg, but his work is hardly known in England.

He was an engraver as well as a portrait painter, and executed several plates in imitation of chalk drawings. These engravings have usually been attributed to his father, Jacob Gillberg, but it is believed that they are the work of the son. He painted in oil also, and is known to have executed a portrait of Charles XIV. and an equestrian portrait of Charles XIII.

He was a man of very considerable talent, and was greatly esteemed at Stockholm. He died in 1845.

**Lorentz  
Svensson  
Sparrgren**

Another Swedish miniature painter was Lorentz Svensson Sparrgren, who was born at Gothenburg in 1763. His parents were manufacturers there, and his father was Burgomaster of the place. He was a pupil at the Academy of Fine Arts, and gained several medals and a great many prizes. Having a great desire to study oriental methods of painting, and especially to learn how the Chinese painted on glass, he made a voyage to the East Indies and to China. On his return to Sweden in 1794 he took a high position in the Academy of Arts. Attracted by the success of his compatriot Lafrenson, he went to Paris, and painted there for some years, acquiring some celebrity by his miniature paintings. He then went back to Sweden and competed with Gillberg, who was his great rival. In 1810 he became a professor at the Academy, and at that time commenced to make a series of copies of pictures by the old masters.

He was always a popular miniature painter on account of his ability to produce a good likeness. He painted Charles XIII., Oxenstierna, Charles XIV., and many members of the great Swedish families. One of his most interesting portraits represented Benjamin Franklin. There are many of his portraits to be found in the Swedish National Museum, and by many Swedes he is looked upon as their greatest artist.

**Nicholas  
Lafrenson**

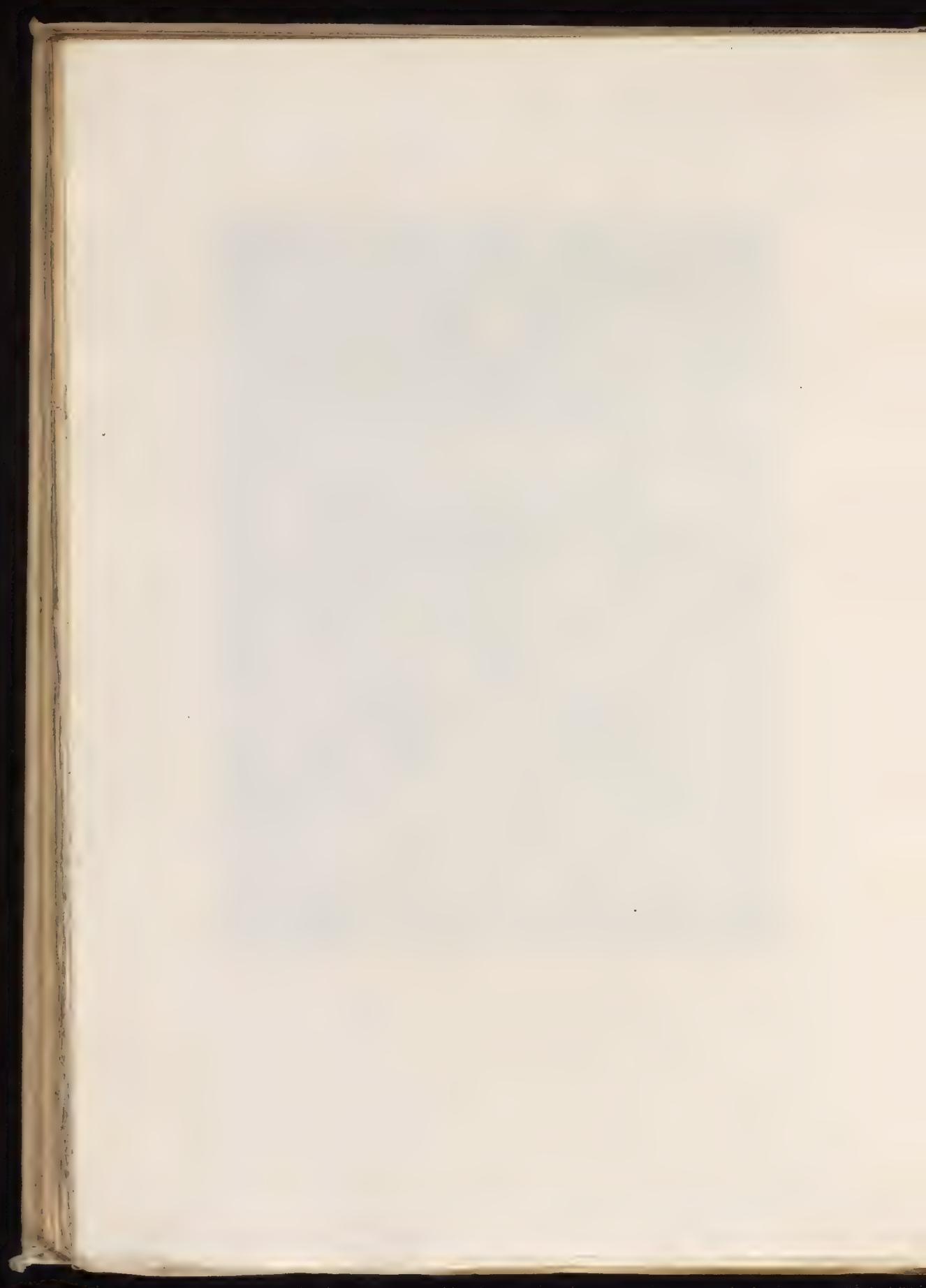
The man whose success attracted Sparrgren to Paris was Nicholas Lafrenson, who was born at Stockholm in 1737. His father was a portrait

COLLECTION OF THE KING OF SWEDEN  
NATIONAL MUSEUM, STOCKHOLM

The Regents of the Vasa family from Gustavus I to  
Frederick I and his Queen, Ulrica Eleonora  
By Niklas Lafrenson







painter in that city, and from him Lafrenson received his first instruction. **Chapter XV**  
On his father's death in 1756, the lad was thrown on his own resources, **The Foreign**  
and, desiring to perfect himself in his art, and at the same time to see the **Miniature**  
European picture galleries, he went to Paris, where he worked for three  
years; he then visited Germany and Italy, and returned to Stockholm.

When in his native country he took some interest in political life, and also entered the Academy of Fine Arts as a professor. In 1774 he was back again in Paris, where he was generally known as Lavrense, the French pronunciation of his Swedish name. He had been appointed whilst at Stockholm painter to the King, but his sympathies found freer outlet in Paris, and there he devoted himself to painting pictures after the style of Fragonard, which were mainly in gouache. His works appealed very strongly to engravers, and the chief engravers of Paris were rivals for commissions from him. He illustrated whilst in France several architectural works, and prepared numerous drawings and studies. He was driven away from Paris by the Revolution, and returned to Sweden in 1791, and there for a few years worked at the completion of his series of historical paintings. He then gave up art, and devoted his attention to the study of history and archaeology; and during the last few years of his life was almost forgotten by his fellow-countrymen, who, when he died in 1807, were astonished to learn that he had been living in their midst, and that they had hardly known of it.

His miniature portraits are usually executed on vellum, and are often painted in gouache. There is an interesting series in the National Museum at Stockholm (Plate XCV.), representing the Regents of the Vasa family from Gustavus I. to Frederick I. and his Queen, Ulrica Eleanora. In the same museum there is a good portrait of Henrik Galen the physician, dated 1798 (Plate XCVI., fig. 5), and there are good examples of his work in the Sinebrychoff collection (Plate CI., figs. 3 and 8). He is better known for his larger historical works, but his miniature portraits are very characteristic, especially for their loose, easy brushwork, and are almost too noticeable for the brilliant scheme of colouring which Lafrenson favoured.

By far the greatest miniature painter of Sweden was Peter Adolf Hall, **Peter Adolf**  
**Hall** who was born at Boras in 1739, and studied under the German masters Eckhardt and Reichhardt. His parents were manufacturers. He was educated at Upsala, and intended for mercantile pursuits; but his talent for drawing was so well marked that his parents wisely relinquished their desires and allowed him to devote his attention to drawing. In Stockholm he met with two men who held high position in that city, and who were persons of good means, Adelcrantz and Rehn, and they interested themselves in young Hall, finding him the most earnest and zealous of workers, and recommended him to go to Paris. Thither he went in 1766, and exhibited many of his works at the Salon between 1769 and 1789. In 1777 he went to Vienna, and executed a number of commissions in that city. He then returned to Paris, where he was exceedingly popular, and where he

**Chapter XV** appears to have had numberless commissions, according to contemporary letters, many more than he was able to execute. At the outbreak of the Revolution, however, he had to leave France, and his name was inscribed on the list of the *émigrés*.

**The Foreign  
Miniature  
Painters**

He lost all his property, and is believed to have been too poor to return to his native country, for which in his later years he had the most earnest longing, but only got as far as Liège, where he died in great poverty in 1793. He was an extremely popular man in Paris in the days of his prosperity, of fine appearance, and possessing a rich musical talent and considerable insight into scientific questions; but he was of a dreamy, poetic, and absolutely unpractical nature, excessively sensitive, and a man who suffered unduly from trouble or hardship. He was never able to manage his own affairs in a satisfactory way, was generous to a fault, and had no ability to put aside money for any time of trouble. Hence the difficulties which overtook him found him quite unprepared to meet them, and his extreme sensitiveness made him suffer very greatly on account of losses and difficulties. He had always anticipated being able to return to Sweden, and had earnestly desired to be buried at Borås; but his wishes were not gratified, and the poor man died in absolute destitution.

His miniature portraits are of very high excellence; hardly any miniature painter in Europe had so perfect a knowledge of colour. His portraits are always rich and harmonious, sometimes even gorgeous in their colour scheme, but always perfectly modelled and absolutely rhythmic. There are many examples of his work in the National Museum at Stockholm, and four examples, which have never been photographed before, appear in these pages by the permission of the King of Sweden. One of them is the beautiful portrait of himself (Plate XCVI., fig. 2), which wonderfully reveals his fascinating, dreamy nature. Two others depict Gustavus Adolphus (Plate XCVI., fig. 3) and the great General Axel Oxenstierna (Plate XCVI., fig. 1), while a fourth is the exceedingly lovely portrait of the Countess of Egmont (Plate XCVI., fig. 4). In the Sinebrychoff collection there are several examples of his work (Plate CI., figs. 4 and 6), notably a portrait of Gustavus III. (Plate CI., fig. 6). There are several of his miniatures at Hertford House, there are many in the Louvre, and there is one in the Jones collection at South Kensington. Included in those of the Wallace collection is a delightful group (Plate LXXXIX., fig. 5) representing the wife of Hall and their eldest daughter with her firstborn child. The daughter in question was named Adelaide Victoire, and she married Francis Le Lièvre de la Grange, Marquis de Fourilles. The picture was painted at the high tide of Hall's prosperity, and represents two beautiful women richly dressed and a charming little baby, to whom the grandmother is offering a coral rattle.

**Marquise de  
Fourilles**

The Marquise de Fourilles was herself a miniature painter, and therefore deserves some attention. She painted one well-known portrait of herself, which is in the National Museum at Stockholm, and a portrait of

SWEDISH MINIATURE PAINTERS  
COLLECTION OF THE KING OF SWEDEN AND NORWAY  
IN THE NATIONAL MUSEUM, STOCKHOLM

1  
P. A. Hall  
By himself

2  
Axel Oxenstierna  
By P. A. Hall

3  
Gustavus Adolphus  
By P. A. Hall

4  
The Countess of Egmont  
By P. A. Hall

5  
Henrik Galen, Physician  
By N. Lafrenson, 1798

7  
An Old Lady, name unknown  
By Jakob Axel Gillberg

6  
Gustavus Adolphus  
By La Marquise de Fourilles

8  
Lennart Torstenson  
Swedish General  
Probably by Arvid Carlsten

10  
Probably  
the Mistress of Christian P.  
Spiering Silfvercrona  
Chamberlain to Queen Christina  
In oil, by Gerard Dou  
(Signed)

9  
A Man, name unknown  
By Smiadecki







Gustavus Adolphus in the Historical Museum of Sweden (Plate XCVI., fig. 6) is attributed to her. She is believed to have escaped from the French Revolution, and to have fled to Stockholm, under the impression that her father was following her; she died in Sweden in 1844, having been born in 1772. Another delightful portrait of the same lady belongs to the Duke of Portland (Plate LXXXIX., fig. 4), and represents her as a girl of about sixteen, with a dove resting on her arm.

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The Wallace collection also contains a girl as Flora (Plate LXXXVIII., fig. 3), and a very delightful picture of a lady (Plate LXXXVIII., fig. 2), name unknown; also a charming representation of two sisters, which has many characteristics in common with another miniature in the same collection, which also represents two sisters, and was painted by Jean Guérin. In the work of Guérin the two girls, who are in white, standing side by side, are represented in a somewhat stiff attitude, and by the expression of their faces it is considered that they were probably French ladies. One of them bears a basket of flowers in her hand. The miniature by Hall, on the other hand (Plate LXXXVIII., fig. 5), is full of movement; the two girls are moving forward with a light, swinging step, one of them scattering flowers as she goes. This miniature is called "The Misses Gunning," but I am inclined to think that it represents Georgiana, Duchess of Devonshire, and her friend and successor Lady Elizabeth Foster; and it is possible that Guérin had seen the work of Hall, and taken his idea from it. There is a beautiful Hall belonging to Lord Beauchamp in the Madresfield collection, of a lady, name unknown (Plate LXXXVIII., fig. 1), and also a delightful portrait (Plate LXXXVIII., fig. 4) of Madame de Montpensier.

Hall displayed a wonderful delicacy of outline, and one of the features of his portraits is the rich, full, sweeping brushwork which marks his treatment, especially of drapery. Entirely different, both in colour and composition, from the miniatures of Cooper, those by Hall are, however, almost the only other European pictures which are comparable with them. They possess Cooper's life-size quality, and have the same characteristic that has been applied to the works of Samuel Cooper, namely that of appearing like life-size pictures seen through the small end of a telescope. There is all the magnificent breadth of a large portrait in these dainty and very graceful miniatures, and the school of Sweden deserves careful attention, if for no other reason than that it produced so good a man as Hall.

There is a remarkable portrait in the Swedish Historical Museum, representing a great Swedish general of the seventeenth century (Plate XCVI., fig. 8) called Lennart Torstenson, which is attributed to Arvid Karlsten, who is said to have been a pupil of Alexander and of Samuel Cooper. It is the only work which I have ever seen by this artist, and it certainly has a very close resemblance to miniatures by the Coopers, and clearly is reminiscent of their work.

Chapter XV  
The Foreign  
Miniature  
Painters

Lucas Cranach

Breughel

Rubens

Hans Bol

THE GERMAN, FLEMISH, AND DUTCH PAINTERS

With regard to German and Flemish masters, miniatures are attributed to many great painters with but little evidence to support them. It is believed that Lucas Cranach painted miniatures, and there are several portraits attributed to this Saxon painter, the intimate friend of the reformer Luther.

The artist known as "Velvet" Breughel is said to have painted miniatures, and I have been shown a portrait in miniature which was attributed to Rubens. With all these attributions we have little definite evidence, and collectors must determine as to their accuracy for themselves.

In the Uffizi is a portrait of a man unknown (Plate XCIII., fig. 5) which has always been attributed to Sir Anthony Van Dyck, and which certainly has some characteristics of that great master, and may well be his work, if he ever painted in miniature. There are some Flemish miniatures in the Pitti Palace to which it is not easy to give an artist's name. One of the most charming (Plate C., fig. 3) represents Vittoria Della Rovere.

There was a curious group of artists who, although miniature portrait painters, gave special attention to the execution of groups representing many figures on a very minute scale, painted with the most wonderful exactness, rather than to single portraits. The greatest of all these artists were the two Van Blarenberghes, but there were several men who previous to their time painted in the fashion which they afterwards made supreme.

The earliest perhaps was Hans Bol. Bol was a Flemish painter who was born at Mechlin in 1532 or 1534, worked in Antwerp, Delft, and other places, but finally settled in Amsterdam, where he died in 1593. He was an etcher and an engraver, and several excellent plates from his own designs are known, especially a series of twelve circular ones representing the twelve months of the year. In Holland he is chiefly known as a painter of landscapes and views in the neighbourhood of Amsterdam, and it was probably his habit of painting landscapes into which he introduced small figures that led him to try miniature work. He painted exceedingly few portraits in miniature, but there is one example of his work in the Wallace Gallery (Plate XCI., fig. 5) representing a woman in Spanish costume holding a fan. As a rule his miniatures, many of which are to be seen in Munich, are composed of landscapes containing numerous minute figures, and are painted on vellum in gouache. In the Berlin National Museum there is an interesting square picture (Plate XCIV., fig. 3), signed "Hans Bol, 1583," and representing a family playing cards. It is evident that the faces in it are all portraits, and they are full of variety and expression. It is claimed for this picture that it is a portrait miniature, and that each person who is represented in it sat to Bol.

Another man whose work has similar characteristics is Frederick Brendel or Brentel, as it should really be spelt. He also was an engraver and an etcher, and his monogram is to be found on a series of landscapes which have very rich borders, and which are dated 1617 and 1619. He was a German, born at Laugingen, and not at Strassburg as Dr. Propert says; but he settled at Strassburg in 1601, became a citizen of that city, and there died May 18th, 1651. He worked for the Margrave of Baden, for whom he illuminated a book of devotions now in the Imperial Treasury at Vienna, with portraits of various members of the Margrave's family, executed on an exceedingly small scale. There also exists an etched portrait by him of Frederick of Saxony. He painted portraits in gouache of the family of the Margrave of Baden, and worked in Paris, executing body-colour copies of pictures by Rubens, Dürer, Van Dyck, and others. He is said to have produced two of these portraits in some form of enamel.

His pupil, Johann Wilhelm Bauer, was a Strassburg man, born in 1600; he studied for some years in Rome, where he was much patronized by the Roman aristocracy, but in 1639 he settled in Vienna in the employment of the Emperor, and died in his service in 1642. Engraving seems to have been the profession of all these three men, and miniature painting their amusement. They are known by their engravings, the best of Bauer's being a set representing the "Metamorphoses" of Ovid; but they were each of them fond of representing on a very small scale landscapes crowded with figures.

There were, however, no men who so excelled in this special branch of art as the father, son, and grandson of the name of Van Blarenberghe.

Jacques Guillaume Van Blarenberghe was a Flemish painter living in Lille, where he died in 1742. He is called in a contemporary letter a fan painter, but there are no works bearing his signature, and therefore it is impossible to identify his productions. His son, Henri Désiré Van Blarenberghe, was trained by him, but is said to have very far excelled his father's ability. He left Lille and settled in Paris, painting groups of figures on vellum for snuff-boxes, fans, bonbonnières and rings, which are distinguished not only by the charm of their composition and delicacy of execution, but by the microscopic minuteness with which all the details in them are completed. They have always been highly esteemed, but their value has enormously increased within the last few years. A remarkable example representing the fair of St. Germain (Plate XCI., fig. 4), a crowd of people round the booths watching the production of a play, is in the Wallace collection. It is signed and dated 1763, and depicts an evening or night scene, illuminated with the utmost dexterity. There are scores of figures in it, none of them measuring more than half an inch in height. The delicacy with which this work is painted gives it an almost indescribable charm. His best productions are to be found on the covers of snuff-boxes, and the very finest examples are in the possession of the

Chapter XV  
The Foreign  
Miniature  
Painters  
Frederick  
Brendel

Johann  
Wilhelm  
Bauer

Jacques  
Guillaume Van  
Blarenberghe

Henri  
Désiré Van  
Blarenberghe

**Chapter XV**  
**The Foreign  
Miniature  
Painters**

Rothschild family, who have always been eager to purchase specimens of his work when they have come into the market. Perhaps the finest examples of this artist's work are at Waddesdon, in the possession of Miss Alice de Rothschild, while other examples belong to Mr. Alfred and Mr. Leopold de Rothschild, Lord Rosebery, and Lady Crewe. One of his very rare single portraits belongs to Lord Hothfield (Plate LXIV., fig. 8), and represents a man in a large wig. Blarenberghe was appointed state painter to the navy in 1773, and settled at Brest, where he painted a series of pictures of the town and the shipping which is now in the possession of the Marine Department of the French Government. He also painted some views of European capitals, which are at Versailles. He was born in 1734, and he died in Paris in 1812.

**Louis  
Nicholas Van  
Blarenberghe**

He had a son, Louis Nicholas Van Blarenberghe, who lived with his father at Brest, and died about 1825. The two men worked together, signing their joint productions with the family name only, and without initials, and it is therefore impossible to distinguish between the work of the father and the son. Certain miniatures are believed to have been painted by the father only, and one box which I have seen is attributed to the son alone; but as each is signed "V. B." only, no definite attribution can be made with regard to either man. Dr. Propert appears to have confused each of the three members of the family, attributing to them wrong names and dates, but it is believed that the information which has just been given is correct.

Germany had, however, one great miniature painter, as well as very many men of smaller importance who must be mentioned.

**Friedrich  
Heinrich  
Füger**

The great man was Friedrich Heinrich Füger, who was born at Heilbronn in 1751. He first learned painting under Guival at Stuttgart, but was persuaded to give up the art altogether, and to take to the study of law. His natural gift, however, was too strong for him to resist it, and in 1770, after studying law for two years, he returned to the studio, worked under Oeser at Leipzig, went on to Dresden, and then came back to Stuttgart to his old master. He settled in Vienna in 1774, and entered the service of Maria Theresa, who strongly recommended him to go to Rome for a while and study the antique. He did so, with the assistance of the Empress, and then came back to Vienna, where he spent the remainder of his life, and became Director to the Academy. There are very many of his pictures in Austrian collections, notably that of the Emperor at Vienna, but few can compare in charm with the lovely group of the three Princesses Radziwill, well-known Polish beauties, who were in Vienna at the time when Füger was in great repute. He has grouped these three beautiful girls in most dexterous fashion, and painted them with a light, graceful touch and an exquisite quality and feeling. They are dressed in white, wreathed in roses, and seated close to one another, the eldest, Princess Irma, being between her two sisters, Ilma and Ella, and he has well represented the arch, piquant expression for which they were so much

COLLECTION OF THE GERMAN EMPEROR

I

The Princesses Radziwill  
By F. H. Füger

2

A Field Marshal  
wearing the Golden Fleece  
Enamel on gold  
Signed and dated 1645  
and inscribed  
"Praemium Honor Virtutis"  
By Prieur

3

A Family playing cards  
By Hans Bol, 1583  
(Signed)

4

A Lady, name unknown  
By Elizabeth de la Tour  
(Signed)







renowned. The miniature, which is in the Berlin National Museum (Plate Chapter XV XCVII., fig. 1), is an extremely lovely work, and one is not surprised to hear that Füger has been called the Cosway of Vienna, as this portrait bears strong resemblance in style to the work of the English master. In composition, however, it is far greater than any group which Cosway painted, and in its brilliance of colour it is richer than his ever was.

There are several examples of the work of Füger at St. Petersburg in the Tsar's collection in the Winter Palace, and one of the finest is a beautiful portrait of the Countess Soltikoff (Plate CIII., fig. 3), which, by the Tsar's permission, I am able to illustrate in this book.

His pupil, Moriz Michael Daffinger was born at Vienna in 1790, and there he died in 1849, and he is believed never to have left the city. The exhibition at Reichenberg which was held in 1903 contained many of his best works, amongst which were portraits of Karl Eugen, Herzog von Lothringen, Marie Malibran, and an unknown lady's portrait. Daffinger worked for a while at the Vienna Porcelain Factory, and his earliest miniatures have rather too hard and definite a character. In 1814 Sir Thomas Lawrence visited Vienna, and, taking a considerable interest in this artist, inspired him with a desire to paint in a looser and freer manner. Shortly afterwards, in his new method, which approached that of Isabey, Daffinger painted the portrait of the Duke of Reichstadt, and from that time his portraits had far greater excellence and charm of beauty.

One of his pupils was named E. Peter, and his work is noteworthy; E. Peter while another Austrian who must not be overlooked was Raab, who was Raab the last of the Austrian miniature painters, but he must not be confused with Joseph Raab, his namesake, the Silesian, who died in 1849.

The other German miniature painters do not require a great deal of attention, as in almost every instance miniature work occupied a subordinate position in their general output, and they were as a rule known for their oil paintings or for their engravings rather than for their miniatures. It is also important to notice that many of them, especially the greatest, Dinglinger, worked in enamel as well as in water-colour miniatures, and students of the chapter on enamellers must not overlook the names which are mentioned here.

To deal with the chief of them in alphabetical order, J. G. Bauer was J. G. Bauer a Viennese, born in 1743. He was a pupil of Schmutzer, holding an appointment at the Academy of Arts in Vienna, and practised there and in Berlin.

There were two brothers of the name of Beer: Adelbert, who worked Adelbert Beer at Prague, where he died in 1762, and where he also carried on the business of an organ-builder; and Johann F., who was born in 1741 at Eisfeld in Johann F. Beer Saxony, and who practised his art at Frankfurt-am-Main, and was also known as an etcher.

A clever nineteenth-century painter was Georg Bergmann, who was G. Bergmann

The Foreign  
Miniature  
Painters

Moriz Michael  
Daffinger

Chapter XV born near Hanover in 1821, studied at the Düsseldorf Academy till 1847, The Foreign and died in 1870.

Miniature  
Painters  
C. and S.  
Bichelberger

There were two sisters of the name of Bichelberger who were Germans, but who spent most of their time at the Hague; the elder one, C. Bichelberger, was also noted for chalk drawings, and the younger, S. Bichelberger, for religious and historical pictures. They exhibited in Holland in 1817, but it is not known when they died.

Constantine  
F. Blesendorf

There were two Prussian painters of the name of Blesendorf. Constantine F. was born at Berlin in 1675, and died in 1754. He painted a great many miniatures, but is better known for his engravings, which were mostly book illustrations.

Samuel  
Blesendorf

His brother Samuel, who was born at Berlin in 1670, executed miniature portraits in enamel; he also was an engraver, and produced many of the portraits for Puffendorff's "History of Sweden." He died in 1706.

Johann  
Samuel  
Blackner

Johann Samuel Blackner was a Pole, born at Warsaw in 1771. He spent a great deal of his time at Hanover, where he painted many portraits, and also worked for some of the smaller German Courts, such as Hesse-Darmstadt and Gotha. He is said to have begun painting miniatures before he was sixteen, and to have so pleased one of his patrons, the Princess of Courland, that he painted her portrait no less than fourteen times.

Barend  
Bosman

A Dutch artist who worked a good deal in Germany as well as in his native country was Barend Bosman, who was born at Dordrecht in 1742. He obtained considerable repute for his miniature portraits of the Dutch beauties of his day. He married a German lady, and is said to have become a Prussian subject. He was also a successful musician, and composed several pieces of church music and some hymn tunes, and died at Herzogenbusch in 1807.

Peter Boy

There were two miniature painters of the name of Boy, who were both of them educated as glass painters, and who worked very largely in enamel. Peter, the elder, was a distinguished goldsmith of Frankfurt-am-Main and is remembered on account of his having executed a large monstrance for the cathedral at Trier, which was a remarkable work, and of great beauty. It was of gold, decorated with enamels. He painted many miniatures in water-colour, and eventually became Director of the picture galleries at Düsseldorf; and there he died in 1727.

His son, also named Peter, was born in 1680, and educated by his father. He executed careful miniature portraits, which were somewhat inferior to those of his father, and devoted considerable attention to enamel work, and to his profession as a goldsmith. He died in 1742.

Joseph  
Brecheisen

Another enameller was Joseph Brecheisen, who was born at Vienna, and worked a good deal both at Copenhagen and Berlin. I noticed several examples of his work in the collection of miniatures belonging to Prince Hans of Denmark and the Crown Princess. As a rule his miniatures are signed "Br." He did some etching and some engraving, and also is

believed to have painted some landscapes, and to have reproduced some of **Chapter XV**  
them in very small size in enamel. He was living at Vienna in 1765. **The Foreign**

A miniature painter of whom nothing special is known was named **Miniature**  
Joseph Bucker. He was born at Munich early in the eighteenth century, **Painters**  
and died in 1775. **Joseph Bucker**

Another Bavarian, J. Burkmann, who was born near Munich in 1761, **J. Burkmann**  
after practising in various parts of Germany finally settled in Amsterdam,  
where he rose to great distinction as a miniature painter in water-colours.

There were three artists of the name of Chodowiecki who were im-  
portant engravers. The chief of the three was Daniel N. Chodowiecki, **Daniel N.**  
who was born at Danzig in 1726, and whose first work was in painting **Chodowiecki**  
enamel snuff-boxes, in which he was assisted by a Polish friend. In  
1745 he commenced to paint miniature portraits, and his portraits, which  
are remarkable for their characteristic resemblance and lifelike qualities,  
met with a favourable reception in all quarters. He did not practise  
miniature painting for much more than ten years, and then he commenced  
etching and engraving, and gave up the rest of his life to that work. He  
was Rector of the Academy of Painting in Berlin in 1764, Vice-Director in  
1788, and Director in 1797, and died in 1801. He was a very highly gifted  
artist, and his miniatures are full of life, grace, and cheerfulness. His  
enamel portraits are finished off with the most exquisite precision, and his  
drawing is always firm, clear, and truthful. His engravings amount to  
over two thousand distinct works; there are several of his miniatures in  
the private collections at Berlin, notably in the collection of Herr Simon  
and Herr Reichenheim.

His brother Gottfried also painted in miniature and in enamel, and **Gottfried**  
his son Wilhelm followed in his father's footsteps as regards both minia- **Chodowiecki**  
ture and enamel work. **Wilhelm** **Chodowiecki**

Another clever enameller was Jacob Clauze, who was born in Berlin **Jacob Clauze**  
in 1728. He studied miniature painting under Wolfgang, but after  
painting a few portraits devoted his attention almost exclusively to enamel  
work, and started a school for enamellers, which was very popular, and at  
which he had a great many pupils. He taught the art of enamelling in  
the porcelain manufactory at Berlin, and is said to have died about 1780.

A Dutch miniature painter was Nicolaas Cramer, who was born at **Nicolaas**  
Leyden in 1670. He was a scholar of Mieris, and his miniature pictures **Cramer**  
are almost all of them landscapes. They are exceedingly minute, and of  
great beauty, and are very highly esteemed, especially in Holland, where  
they are to be found in almost all the chief private collections. He died  
in 1710.

A Flemish painter who executed a large number of miniature **J. B. Van**  
portraits was J. B. Van Deynum, who was born at Antwerp in 1620, and **Deynum**  
died in 1669. He was also known for his work in tempura.

There were four painters of the name of Dinglinger, and most books  
of reference, especially Propert and Foster, are full of mistakes when they

Chapter XV deal with these four artists, as they have mixed them up in almost  
The Foreign inextricable confusion.

Miniature  
Painters

Johann  
Melchior  
Dinglinger

Georg  
Friedrich  
Dinglinger

Johann  
Friedrich  
Dinglinger

Sophia  
Dinglinger

Johann Eggink

Johann Melchior Dinglinger, who became one of the most famous of eighteenth-century goldsmiths, was born at Biverach, near Ulm, in 1664, and studied at Augsburg, Nuremberg, and Paris. His principal work was as a goldsmith, but he excelled particularly in small scenes and groups of figures finely enamelled in colours. He settled at Dresden in 1702, and became Court jeweller to Augustus II., Elector of Saxony. He assisted the Elector from 1721 to 1724 in planning and arranging the Green Vaults at Dresden, which contain the best examples of his work. For one piece which is there exhibited, in gold and coloured enamels, representing the Court of Aurengzebe at Delhi, he was paid by the Elector 58,500 crowns. He died at Dresden in 1731.

His brother, Georg Friedrich Dinglinger, worked with him, and was almost equally distinguished. He painted many miniature portraits in enamel, and also religious pictures in the same medium; and is, perhaps, best known for his very large enamels depicting such subjects as the Magdalene and Mater Dolorosa, examples of which are preserved in the Green Vaults in Dresden. He died in 1720. A wonderful example of his work is in the Usher collection at Durham. It is a beautifully carved ivory figure of a pedlar, his coat ornamented with twenty-three diamond buttons, and with a ruby in his necktie; he carries on his back a gold pack, set with diamonds, which opens on a secret spring being touched, and reveals an exquisite enamel in miniature which represents Augustus the Strong, King of Saxony. The miniature is inscribed at the back with the monogram "A. R." (Augustus Rex) and "F. D. [F. Dinglinger] fecit Dresden, 1713." It came from Lord Revelstoke's collection, and is one of the few choice examples of the work of this celebrated artist to be found in England. Dr. Propert had a portrait of this artist which was executed by Thienpondt, and he also had in his collection a very fine portrait by Johann Melchior Dinglinger, representing one of the ecclesiastical Electors of Saxony in his robes. These were sold in 1897 by the Fine Art Society.

Johann Melchior Dinglinger had a son and daughter who followed in his profession. The son, Johann Friedrich, was born at Dresden in 1702, and after his father's death completed a good deal of his work, adding his initials to those of his father. He died in 1767.

The daughter, Sophia, was born in 1736, and was educated chiefly by her father until she went to Leipzig to study under Oeser. She gained considerable popularity by her paintings in pastel, and by beautiful miniature copies which she made of the works of great German artists. She is represented at Dresden by a miniature portrait of her father, and a Holy Family after Raphael. She died at Dresden on the 10th of March, 1791.

A rather celebrated painter was Johann Eggink, who was born in 1787 in Courland. He studied in 1814 at Munich, then went to Vienna, and in 1817 to Italy, where he remained for several years. On leaving

Italy he went to St. Petersburg, where he became a member of the Chapter XV Academy, and painted for the Tsar several miniature copies of pictures by Italian masters, also some portraits. There are a great many of his portraits in the collection in the Winter Palace. While in Russia he also painted some large oil paintings, one of which is in the Hermitage. The two chief amongst them represented the "Baptism of Vladimir" and the "Battle of the Neva in 1240." Having to leave St. Petersburg on account of ill-health, Eggink accepted the position of drawing-master to the High School at Milan, and there he died on the 19th of August, 1867.

The Foreign  
Minature  
Painters

A Flemish painter who was chiefly known for his etchings, but painted some exceedingly beautiful miniatures, is Philippus Fruytiers, who was born at Antwerp about 1610. His portraits were greatly esteemed by Rubens, and there is at Windsor a miniature by him representing the wife and family of that great artist.

Philippus  
Fruytiers

Another Flemish portrait painter was Gerrit Lundens, who flourished about 1660. He was born at Amsterdam, the son of Barent and Lyntje Lundens, and was baptized on September 22nd, 1622. His father was from Antwerp; his mother, the daughter of Christoffel Van Sichem, a well-known engraver. Lundens married Agniet Mathys on the 11th of April, 1643, and was himself still living at Amsterdam in 1677. Most of his miniatures are painted on copper, and his portraits are almost always circular in shape. There are two fine examples of his work in the Rijks Museum at Amsterdam (Plate XLVII., figs. 1 and 3), representing a man and his wife whose names are unknown. In the Queen of Holland's collection at the Hague are two superb portraits by him, one (Plate XIX., figs. 3 and 4) representing Alessio Farnese, Duke of Parma and Governor of the Low Countries, and the other, a man unknown, wearing a large white lace collar. These are oval portraits on copper, and exceedingly fine examples of the work of this artist. His miniatures are to be seen in many of the Dutch private collections. His best known work is perhaps the copy of Rembrandt's "Night Watch" which is now in the National Gallery, and which, although but a greatly reduced copy of the famous painting, has a unique interest as representing the pristine condition of its great original before it was mutilated on all four sides and shorn of some of its figures. This work was executed for Frans Banning Cocq towards 1660.<sup>1</sup>

Gerrit  
Lundens

Another clever Dutch painter was Gerard Melder, who was born at Amsterdam in 1693. He showed an early inclination towards the art, and began his studies by copying the miniatures of Rosalba. He worked in Indian ink, and also in water-colour, and drew miniature portraits of prominent people of his time, the King of Poland being one of his principal patrons. A little later on he commenced to do enamel work, but his chief paintings were miniature portraits on ivory, reproductions of celebrated

Gerard Melder

<sup>1</sup> See Catalogue of National Gallery, p. 309.

**Chapter XV** pictures by Dou, Rotterhamer, Van der Werf, and others. He died at The Foreign Utrecht in 1754.

**Miniature  
Painters**  
Gerard Dou

Gerard Dou himself is known to have executed one miniature portrait. It is in the National Museum at Stockholm, and is painted in oil, and signed by the artist. It is believed to represent the mistress of Christian Silfbercrona, the Chamberlain to Queen Christina, and is said to have been painted by Dou at Stockholm. It is represented on Plate XCVI., fig. 10.

**Carl F.  
Thienpondt**

The artist who divides with Dinglinger the honours of having done the best enamel work in Germany is Carl F. Thienpondt, who was born in 1720. He was the pupil of Pesne, who had settled in Berlin, and his first works were large historical paintings. By the advice, however, of Raphael Mengs he gave up this class of painting and devoted himself exclusively to miniature and enamel, in which he achieved considerable success. He worked mainly at Dresden and Warsaw, and died at the former place in 1796. He executed several portraits in enamel of the Dinglingers, one of which, in the Propert collection, has just been mentioned.

**Anne Vassar**

A Swiss artist whose chief work was done in Germany was Anne Vassar. She was born in Zurich in 1679, and was a pupil of Joseph Werner. She achieved a success as a miniature painter almost equal to that of her master, and received commissions from nearly every Court in the Empire. Many of her best portraits were, like those of her master, in black and white only, but were exceedingly fine in their execution, and were marvellous likenesses. She died in 1713.

**Henrietta  
Wolters**

The last artist in this group to whom we need refer is Henrietta Wolters, who was born at Amsterdam in 1692. She was the daughter and the pupil of Theodorus Van Pee. She studied miniature painting under Le Blond, but soon surpassed her preceptor in delicacy of handling and beauty of colour. Her talents attracted considerable attention, and she was employed by the principal families of Amsterdam, in which city her works abound. In 1719 she married Hermann Wolters, and after that date the draperies in her portraits and the curtains which often appear behind her sitters, which had always been the feeblest part of her work, were executed by her husband. Peter the Great invited her to come and settle in St. Petersburg, but she refused the offer, giving as her excuse her fondness for her own country. It is clear, however, that the Emperor, failing to obtain the artist, purchased several of her works, as I noticed nearly a dozen of her miniatures in the Winter Palace at St. Petersburg. She had a similar invitation from Frederick William, King of Prussia, and she went for a short time into Prussia and Westphalia, but, having executed a few commissions for the King, returned to Amsterdam, where she died in 1741.

Other Central European artists who may be mentioned, and who belong to the end of the eighteenth and the beginning of the nineteenth century, are: Heinrich Demiani, 1768 to 1823; Carl Agricola, 1798 to

## UFFIZI GALLERY COLLECTION

1

Pope Paul III  
By Jacopo Bassano (Ponte)

2

Antonio Terazzo  
By Tintoretto

3

A Man, unknown  
By Francesco Bassano

4

The Artist himself  
By Giulio Clovio

5

A Man, unknown  
By Sir A. Van Dyck

6

A Man, unknown  
By Guercino

8

The Artist himself  
By Guido Reni

7

The Artist himself  
By Francesco Menzocchi

9

A Lad, unknown  
By Paolo Farinati







# MINIATURES IN THE UFFIZI GALLERY, FLORENCE

1

A Man, unknown  
By Zampieri Domenico

2

Clement VII  
By Bronzino Angiolo

3

The Artist himself  
By Parmigianino

4

The Artist himself  
By Jacopo Palma

5

Cardinal Paleotti  
By Agostino Carracci

6

A Man, name unknown  
By Dosso Dossi

7

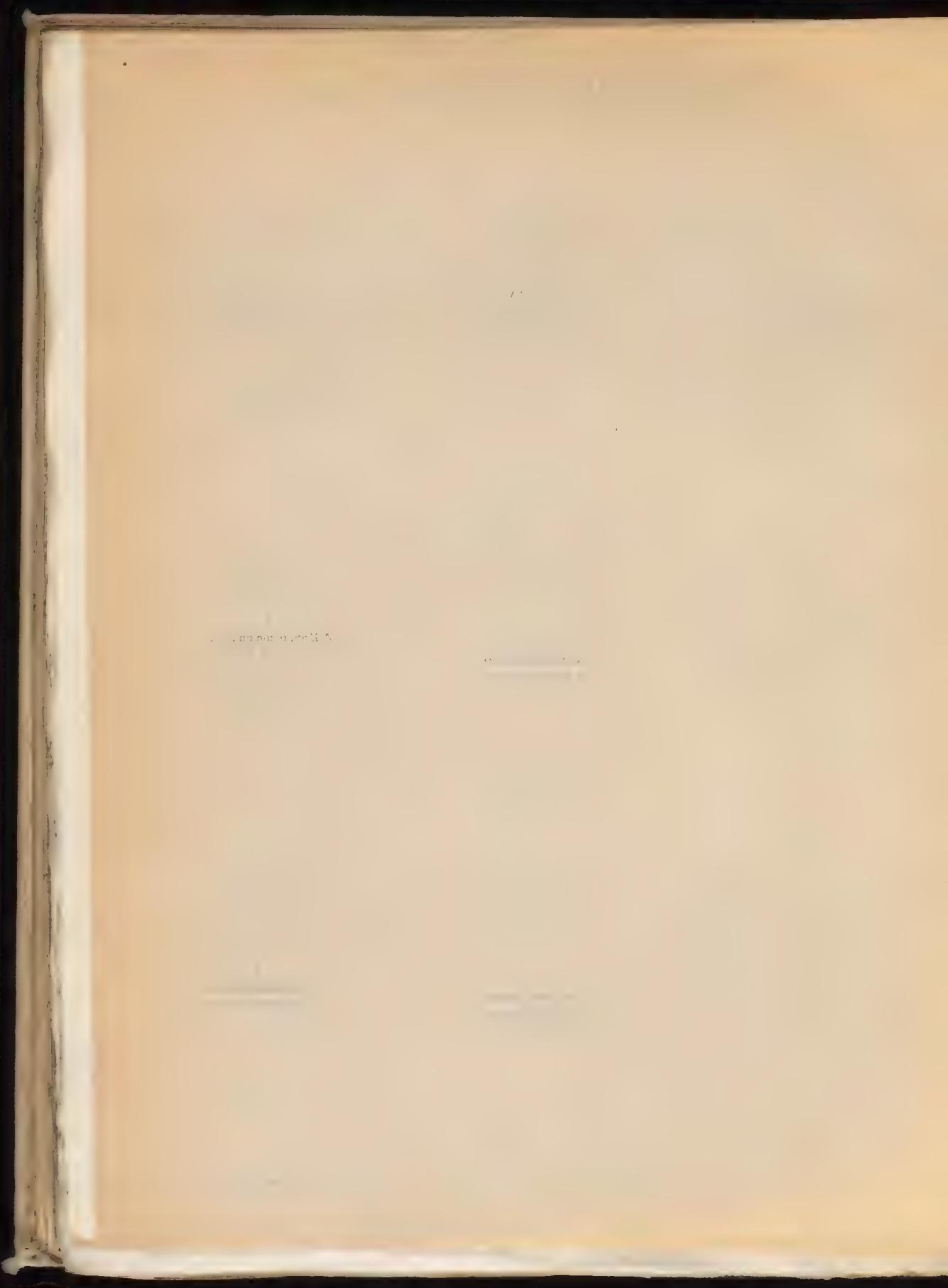
The Duke of Urbino  
By Federigo Barocci

8

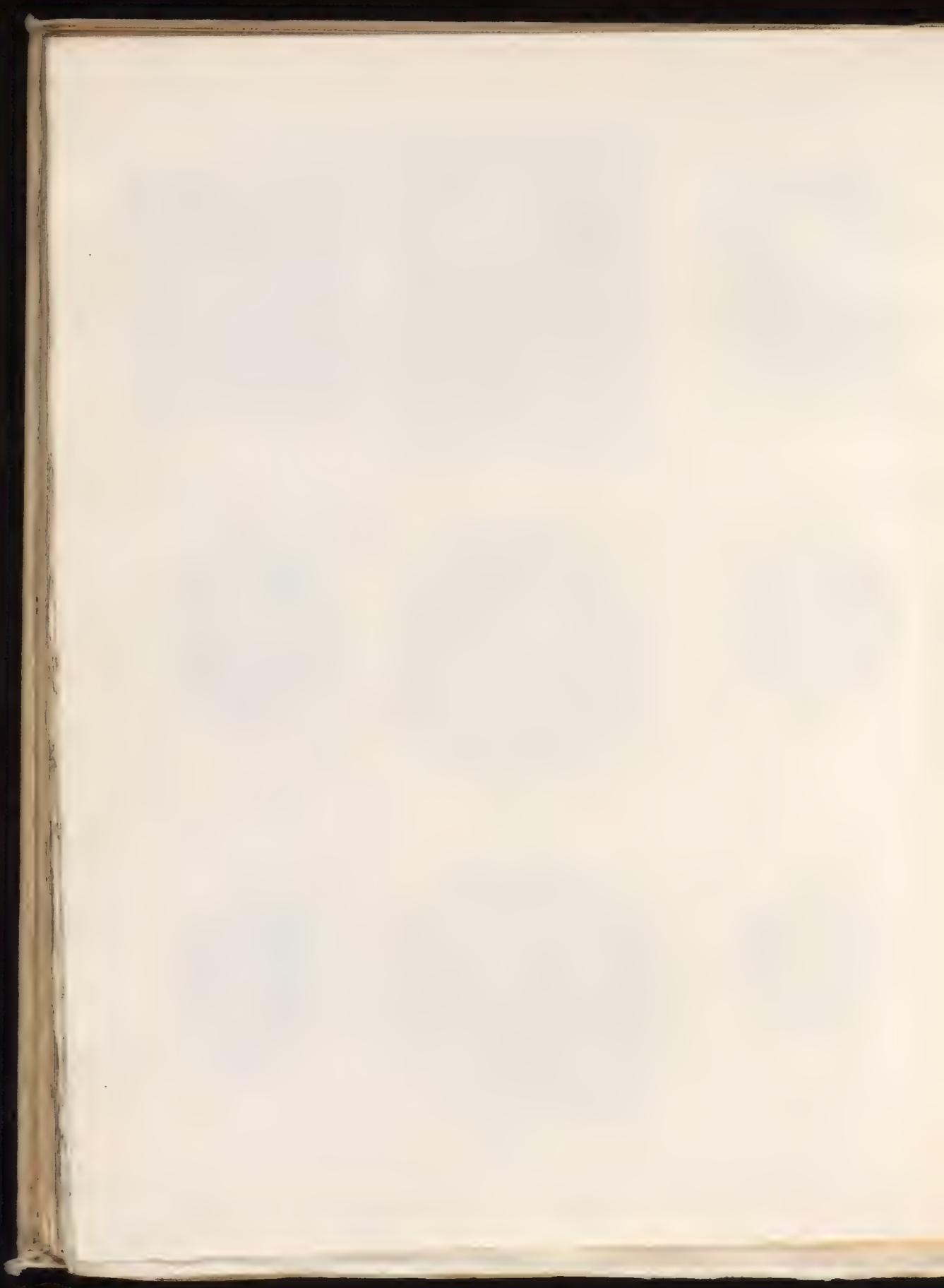
The Artist herself  
By Lavinia Fontana

9

The Artist himself  
By Bernardo Gatti







1852; Heinrich Hessel, born in 1757; Ferdinand Lütgendorff and Chapter XV  
F. Maschek, two artists who resided in Prague; Caroline Pienczykowska, The Foreign  
K. Purkholzer; Ignaz Rungaldier, born 1801, and Friedrich Vieth. Miniature  
Painters

#### THE ITALIAN PAINTERS

There are miniatures attributed to very many of the great Italian masters, but with regard to these portraits we have only tradition and the general characteristics of portraiture to guide us. Both these arguments have, however, some considerable force, and when the tradition is a very old one, and it has been steadily handed down in catalogues from generation to generation, it assumes considerable importance. There is but little doubt that the early Italian masters at times gave themselves the indulgence of painting a miniature, and certain fine examples which are to be found in the Uffizi Gallery at Florence have always borne the names of great artists to whom they are attributed. It has seemed well in a review of the art of miniature painting to mention these portraits, especially as some of them are of quite unusual beauty, and because others have the added interest of being considered portraits of the artists themselves from their own hands. The Uffizi, for example, contains a portrait which is called "The Artist Himself, Giulio Clovio" (1498-1578), which is signed by him (Plate Giulio Clovio XC VIII., fig. 4), with the word "miniatore" added to his signature. It has another self-portrait by Guido Reni (Plate XC VIII., fig. 8), in which he is Guido Reni represented wearing a large black hat, and having a big white collar. Another is "The Artist Himself," by Jacopo Palma (Plate XC IX., fig. 4), Jacopo Palma the Venetian painter. Yet another self-portrait is of Bernardo Gatti (Plate Bernardo Gatti XC IX., fig. 9) (1495-1575); another represents Parmigianino (Plate XC IX., Parmigianino fig. 3); and finally there is a portrait of the artist herself by Lavinia Lavinia Fontana (1552-1602), which is signed and dated (Plate XC IX., fig. 8), and bears an inscription testifying that it is her own work. She is represented seated and engaged upon a sketch. There is also a portrait of the artist himself by Francesco Menzocchi (Plate XC VIII., fig. 7), an artist of whom Francesco Menzocchi remarkably little is known.

Then, in addition to these self-portraits, there are other miniatures bearing great names, which appear on consideration to be worthy of the attributions given to them. There is, for example, a portrait of Antonio Terazzo (Plate XC VIII., fig. 2) which has always borne the name of Tintoretto Tintoretto; a man unknown (Plate XC VIII., fig. 3), assigned to Francesco Francesco Bassano Bassano (1549-1592); an ecclesiastic who bears a gold ornament in his hand (Plate XC VIII., fig. 6), believed to be the work of Guercino (1591- Guercino 1666); a lad in a pretty costume with a lace collar (Plate XC VIII., fig. 9), attributed to Paolo Farinati (1522-1606); a fine circular portrait of Pope Paolo Farinati Paul III. (Plate XC VIII., fig. 1) by Jacopo Bassano (1510-1592), and another Jacopo Bassano of Clement VII., a fine square portrait (Plate XC IX., fig. 2), which is Angiolo Angiolo given to Bronzino (1502-1572). There is also a portrait of a man Bronzino

**Chapter XV** unknown (Plate XCIX., fig. 1), which is believed to be the work of The Foreign Domenichino (1581-1641); another (Plate XCIX., fig. 6), given to Dosso Miniature Dossi (1497-1542); a portrait of the Duke of Urbino (Plate XCIX., fig. 7) Painters by Federigo Baroccio; and a superb circular portrait of Cardinal Paleotti (Plate XCIX., fig. 5), which is signed by Agostino Carracci. A monk who is called Giovanni Scotto (Plate C., fig. 2) is given to Sordo da Urbino, the pupil of Baroccio; and there are a number of other fine miniatures, undoubtedly the work of Italian artists (Plate C., figs. 6, 7, 8, 9, 10, and 11), to whom it is not easy to give names.

Those which I have mentioned have not only the support of tradition, but that of some internal evidence which makes it probable that they are the work of the artists to whom they are attributed; but the subject of small oil paintings, which may be called miniatures painted by old Italian artists, is involved in so much obscurity that one can only follow tradition where there seems to be some probability of support in the miniature itself.

In the Pitti Palace at Florence there is a remarkable circular miniature which is called a German work, but which I have already in a preceding chapter attributed to Holbein (Plate C., fig. 4), and which I believe to be a portrait of Erasmus.

Amongst the minor Italian artists, miniature painters, in oil or water-colour, are the following:

**Giovanni Battista Anticone** Giovanni Battista Anticone, a pupil of Sophonisba Anguisciola, who flourished at Naples towards the end of the sixteenth century. His miniatures are remarkable for their powerful drawing and even colouring.

**Giuseppe Baldrighi** Giuseppe Baldrighi is said to have painted some miniatures. He was born in 1723, studied for a while in Florence, and then went to Paris, where he entered the studio of Boucher, but returned to his native country at the request of the Duke of Parma, and spent the remainder of his life in Parma, where he established a school of painting, and had a great many pupils. He died in 1802.

**Giovanni Bossi** Giovanni Bossi was the son of Benigno Bossi, an Italian engraver who migrated to Russia and painted several miniatures there. In the Sinebrychoff collection at Helsingfors there are two of his portraits (Plate CI., figs. 7 and 9) which are dated 1810 and 1811. In the latter year Bossi died.

**Giulio Campagnola** The excellent painter and engraver Giulio Campagnola, who was born in Padua in 1481, was an important miniature painter in the special branch of illuminating manuscripts, but it is not at all clear whether he ever painted any portraits, although several have been attributed to him. He is well known by reason of his engravings, many of which were after works of the great masters of the Venetian school, especially Bellini and Giorgione.

**Leonardo Corona** Another illuminator of manuscripts was Leonardo Corona, who followed his father in similar work, and who in addition to illuminating

# MINIATURES IN THE PITTI PALACE, FLORENCE

1

Cardinal Mazarin  
By Cotelle

2

Giovanni Scotto  
By Sordo da Urbino

3

Vittoria della Rovere  
Flemish school

4

Believed to be Erasmus and  
by Holbein or his school

5

A Man, name unknown  
By Clouet

7

This and Nos. 6, 8, 9, 10, and  
11 are of unknown persons and  
by unknown Italian artists

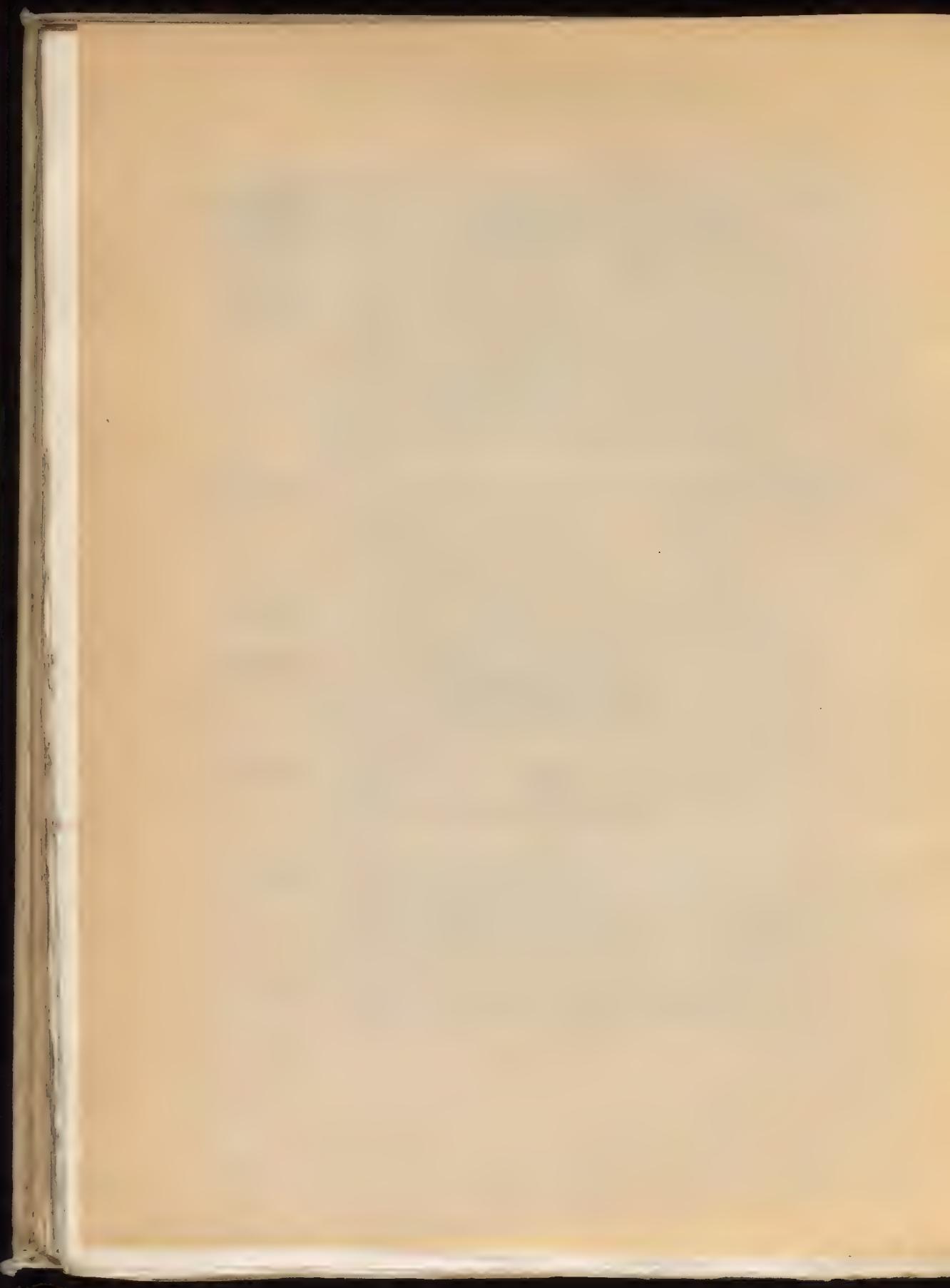
6

8

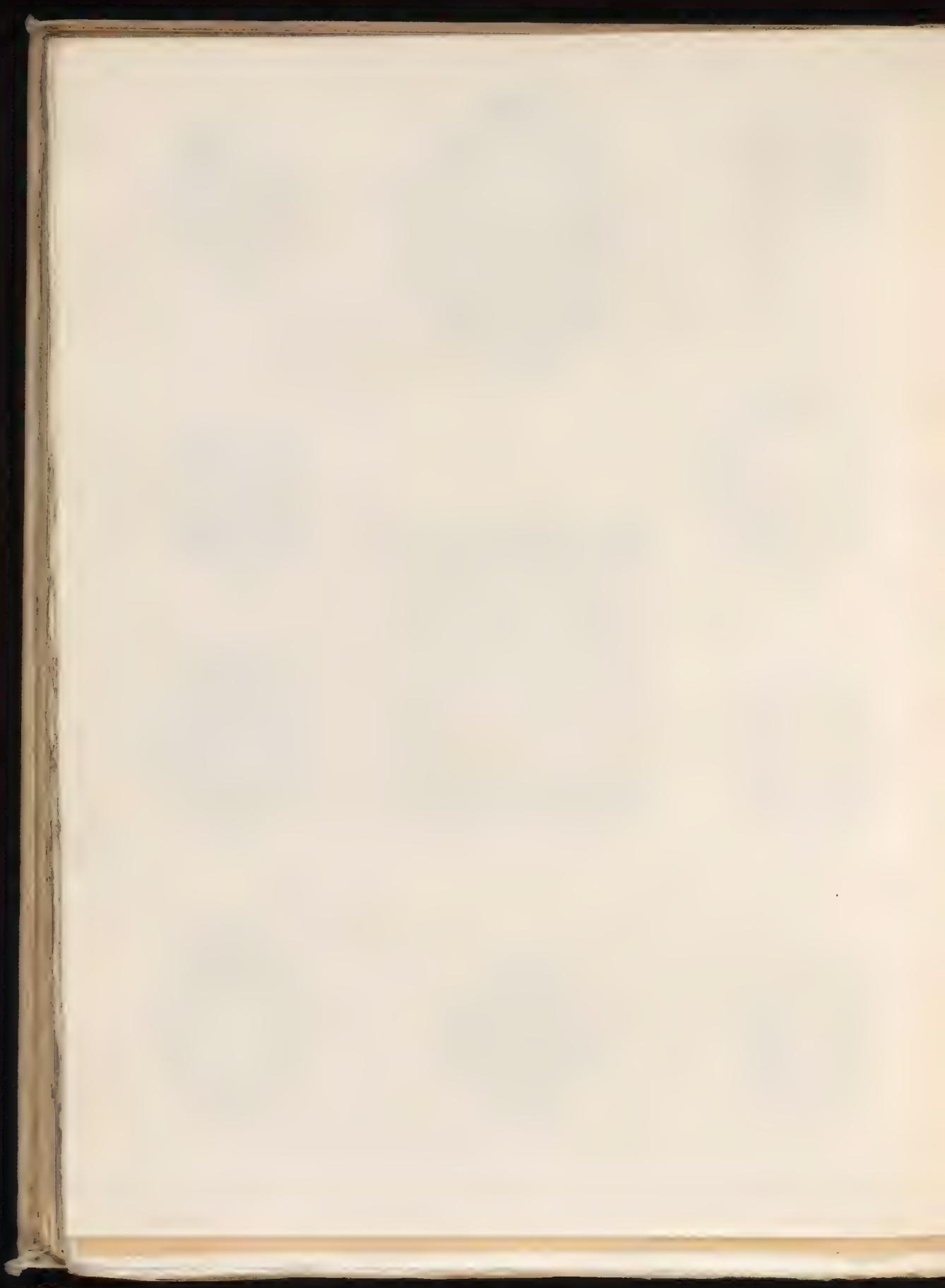
9

10

II







COLLECTION OF M. PAUL SINEBRYCHOFF  
OF HELSINGFORS, FINLAND

(Except No. 5)

2

A Man, unknown  
By Elias Brenner

I

Comtesse Bonde  
By Pierre Signac

3

A Man, unknown  
By Niklas Lafrenson

4

A Lady, unknown  
By P. A. Hall

5

Queen Ulrica Eleonora  
By Pierre Signac, 1684  
Swedish Royal collection

6

Gustav III  
By P. A. Hall

7

A Lady, unknown  
By Giov. Dom Bossi, 1810

8

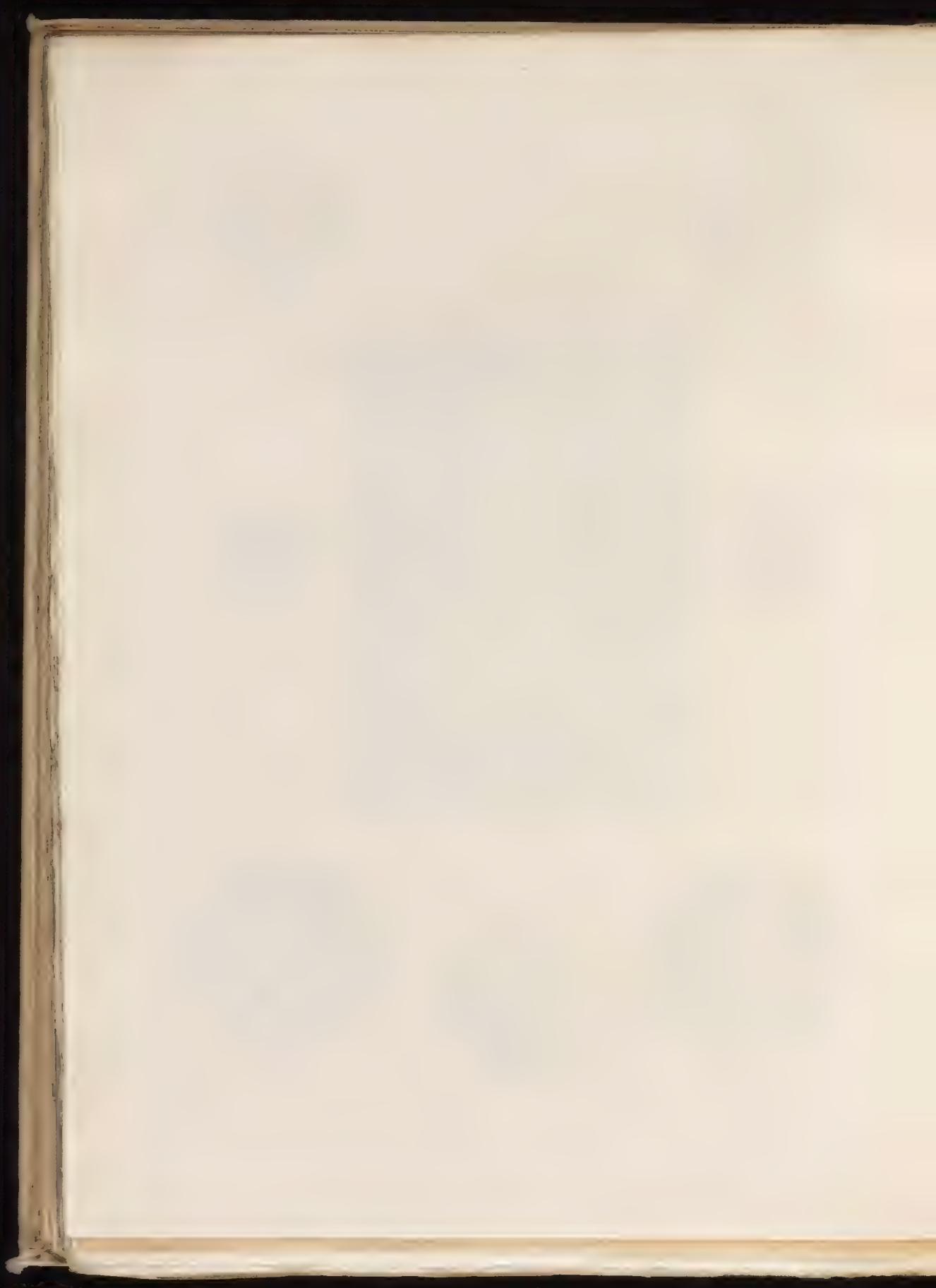
A Man, unknown  
By Niklas Lafrenson, 1792

9

A Lady, unknown  
By Giov. Dom Bossi, 1811







manuscripts copied the paintings of Titian and Tintoretto. He was born at Murano in 1561, and died at Venice in 1605, and one or two small portraits of miniature-like character have been attributed to him.

Chapter XV  
The Foreign  
Miniature  
Painters

Teresa del Po

At quite a different period a clever woman artist, Teresa del Po, is known to have painted a few miniatures. She was a member of the Academy of St. Luke in Rome and at Naples in 1716. Her work is only known by reason of certain prints that were made of it. She was not the only woman who distinguished herself in Italy in this art, as Fratellini, Garzoni, Marmocchini, and the two sisters Festa were also miniature painters.

Giovanna Fratellini was born at Florence in 1666, and was patronized by the Grand Duchess Victoria, who had her taught miniature painting by Ippolito Galantini. She excelled in several branches of her art, painting in oil, pastel, enamel, miniature, and crayons, and her work in crayon is considered equal to that of Rosalba. She died in Florence in 1731, having painted a great many portraits of eminent people of the day.

Giovanna  
Fratellini

Giovanna Garzoni flourished about 1630, and was specially distinguished as a painter of flowers, but also painted a good many very small portraits. She died in Rome in 1673, and bequeathed very considerable property to the Academy of St. Luke, which erected a marble monument to her memory.

Giovanna  
Garzoni

Giovanna Marmocchini was another pupil of the man who taught Giovanna Fratellini. She was patronized by the Grand Duchess of Tuscany, and she also worked with great success in crayons. Her oil portraits in miniature are to be seen in many of the great Florentine palaces. Some of them are painted on copper. She was born at Florence in 1670, and died in 1736.

Giovanna  
Marmocchini

Another clever miniature painter was Sofia Giordano, who was born of very poor parents at Turin in 1779. She was taught painting by the sister of Raphael Mengs in Rome, but returned to Turin in 1801, and there married a surgeon named Giordano, and from that time relinquished her profession. She died in Turin in 1825.

Sofia Giordano

The sisters Festa, Bianca and Mafelda, were professors of drawing in the Academy of St. Luke at the beginning of the nineteenth century, and painted a great many miniature portraits, mostly in oil.

Bianca and  
Mafelda Festa

Galantini, who has just been mentioned as the master of two of the clever women artists, was himself the pupil of an even more celebrated man, Stefaneschi. This painter, whose Christian names were Giovanni Battista, was originally a monk of Monte Senario, and signed some of his pictures "Stefaneschi Eremita." He was born near Florence in 1582, and was very largely employed by Ferdinand, third Duke of Tuscany, to make miniature copies of the works of Titian, Correggio, Raphael, and other artists of the Italian Renaissance. He also painted many miniature portraits in oil, and died in Venice in 1659.

Giovanni  
Battista  
Stefaneschi

His pupil, Ippolito Galantini, was a monk of the Capuchin order. He I. Galantini

**Chapter XV** was sent as a missionary to India, where he passed several years, and on his return to Europe painted several pictures for the churches of his order. He painted his own portrait, which is in the Uffizi. He gave lessons in miniature painting and executed many portraits himself, and died in 1706 near Florence.

**Jacopo Stella**

An early nineteenth-century painter was named Jacopo Stella. He was a Venetian, and was in the habit of copying in miniature size the works of Titian. He was known to have painted a few miniature portraits, some of which are in the Tsar's collection in Russia, but he is specially remembered for the exquisite copy which he made of the famous "Assumption of the Virgin" by Titian.

**Antonio Alessandria**

One of the last of the clever Italian miniature painters was Antonio Alessandria, who was a Milanese about whom hardly anything is known, save that he died about 1840.

#### THE RUSSIAN PAINTERS

The majority of the fine miniatures in Russian collections are the works of French artists who left their native country and settled down in Russia. It does not appear that there have ever been many notable miniature painters amongst the Russians themselves; but there was a great demand for miniature work, especially in the time of the Empress Catherine, and artists from Paris were led to come over to Russia and carry out commissions for the Russian Court, and, settling down in Russia, were considered as subjects of that country.

**Jean Violier**

One of the most important was Jean Violier, but all we know of him was that he was living in St. Petersburg towards the close of the eighteenth century, and painting members of the Imperial family. Two portraits of princes of the Royal house from the collection of his Imperial Majesty the Tsar are illustrated in this book (Plate CIII., figs. 1 and 2).

Two other French artists who worked in Russia were François Vincent and Adelaide Vincent.

**François Vincent**

François Vincent was born in Paris in 1746, and, after winning the Grand Prix in 1768, went to Rome and to other places in Europe, probably including St. Petersburg, and did not return to Paris until 1777. There he was appointed a professor, and there he died in 1816.

**Adelaide Vincent**

His daughter Adelaide was a member of the Academy in 1782, was painting in Paris in 1787 and 1789, but appears to have left France just after that time; and then it was, in all probability, that she settled in Russia, where she died in 1803. As both she and her father signed their works with the family name without any distinguishing initial, it is almost impossible to know which were her works and which were her father's. There are several in the collection (see Plate CIII., fig. 7) in the Winter Palace, but I am disposed to attribute almost all of them to the hand of Adelaide Vincent.

COLLECTION OF H.I.M. THE TSAR

1

Various Portraits  
By Petiot

2

Various Portraits  
By Petiot

3

Marie Antoinette and her  
Three Children  
Louis J. F. Xavier, d. 1789  
Louis XVII, b. 1785, d. 1795  
Marie Thérèse, Duchesse  
d'Angoulême

4

A Russian Prince

5

The Empress Catharine

6

Enamel inscribed  
"Errores tenebras hic  
quanta luce fugavit.

Voltario et Denisoe Fernesii  
Fundatoribus Coloni. Quos  
fecit Amor Miletos se suas  
Artes Ipsamque Vitam De-  
vovent.—L. D. F.  
Omnibus hoc unum votum  
est Ovirat uterque!—I. L. W.  
1775."

7

Louis XIV  
By C. Boit, 1725

1007

1008  
1009  
1010

1011





Another French artist who worked in Russia was Alphonse Giroux, **Chapter XV**  
but of him we know nothing beyond the fact that he lived in the middle **The Foreign**  
of the eighteenth century. A portrait of Count Roumiantzoff by this artist **Miniature**  
from the collection of his Imperial Majesty the Tsar is illustrated in this **Painters**  
volume (Plate CIII., fig. 4).

It is not at all clear who the French artist named Le Roy was, although **Le Roy**  
several of his miniatures are to be found in St. Petersburg (see Plate CIII.,  
fig. 6), dated 1772. It is probable that he was the French line engraver  
who was born in Paris in 1740; but we have no definite information that  
this man ever went to Russia, nor do we even know for certain that he  
painted in miniature.

There is a remarkable miniature in the Winter Palace, representing **N. Soret**  
Bonnat the naturalist of Geneva, painted in May, 1778, by an artist  
named N. Soret. This is said to have been executed in Switzerland by  
an artist who was sent from St. Petersburg to paint the miniature, but we  
know nothing of any artist of this name.

Probably the miniature painters Adelbert, Suchij, and Wilpertz may **Adelbert**  
have been Russians; there are several of their works in the Winter Palace **Suchij**  
collection, especially a lovely snuff-box by Adelbert, which is illustrated **Wilpertz**  
in this book (Plate CII., fig. 4).

An artist named Mendoza is believed to have been the grandson of **Mendoza**  
a rather celebrated Sevillian painter of that name, and to have migrated  
from Spain and settled down in Russia, where he married and died.

There is a fine portrait on a snuff-box (Plate CIII., fig. 8) in the Winter  
Palace by this man, representing the Duc de Conegliano.

One of the native Russian painters who must be mentioned is Smia- **Smiadecki**  
decki, a notable rival in art to our English Cooper, a very fine example of  
whose work (Plate XCVI., fig. 9) is in the Swedish National Museum. He  
was a seventeenth-century painter, the son of a serf attached to the Orloff  
family. Finding no scope for his profession in Russia he fled to Sweden,  
and there took lessons from Samuel Cooper, whom he claims as his  
master, and who was at that time in Sweden with his brother Alexander.  
Cooper is believed to have wished to bring Smiadecki to England, but  
the Russian artist took the plague and died after only a few hours' illness,  
before he had reached his twenty-fifth year.

A Portuguese artist who was attracted to the Russian Court and **J. D. Meneses**  
settled in Russia was J. D. Meneses. We know nothing of his career,  
but his miniatures, which were exceedingly beautiful, and painted with a  
very dainty, delicate touch, have the peculiarity that many of them are  
diamond-shaped (see Plate CIII., fig. 5). The work of this artist is also  
to be seen in Lisbon, and in the possession of an important Portuguese  
merchant residing near Cintra there is a series of portraits of one family,  
all diamond-shaped, as are the miniatures at St. Petersburg. Most of his  
miniatures have another distinguishing feature in that they are dated with  
the month as well as the year in which they were executed. The finest of

**Chapter XV** Meneses' portraits in the Winter Palace (Plate CIII., fig. 5), of a lady  
The Foreign unknown, is dated October, 1802.

**Miniature Painters** To Bonnet and to Hurter, who worked in Russia, reference has  
already been made. Bossi, who is mentioned under the Italian painters,  
can almost be claimed as a Russian.

COLLECTION OF H.I.M. THE TSAR

1

A Prince  
By Viollier, 1796

2

A Prince  
By Viollier, 1796

3

Countess Soltikoff  
By Füger

4

Count Roumiantzoff  
By Alphonse Gitroux

5

A Lady, name unknown  
By J. D. Meneses, October, 1802

6

Le Comte de Provence  
By Le Roy, 1772

7

A Lady, name unknown  
By Vincent

8

Le Duc de Conegliano  
By Mendoza







## CHAPTER XVI.—MODERN WORK

HE question of the revival of the art of miniature painting, a renaissance which is of the greatest interest to students of art, is not a very easy one to deal with, especially when so much time and attention have been given, as in case of the present writer, to the study of old miniatures, and to investigations as to the artists who painted them. The beauty of the old miniatures is so apparent, and the characteristics of the men who painted them are so clear and so unmistakable, that when one comes to consider modern work the observer is at once struck by the amazing contrast. This is, of course, partly accounted for by the changes which have come over our life since the old portraits were painted. There were then but few means of obtaining a portrait, and all of them, whether they took the form of an oil portrait, a painting in water-colour, a pencil sketch, or a miniature, were personal, and in no sense mechanical. In the present day, on the other hand, we have scores of ways of obtaining portraiture, and many of them are more or less mechanical. The danger in the revival of this art consists in overlooking the personal side of it, and in making extensive use of the mechanical. In the old days, if a portrait was wanted, the sitter expected to sit to the artist as many times as the subject demanded or the scope of the work required; nowadays a portrait taken as quickly as possible is presented, and if a portrait in oil or water-colour is wanted, and certainly if a miniature is required, which can be, according to the public, painted by almost anybody, all that is needed is that a photograph should be sent to the artist, and a few minutes given to him to take notes of the colour of the face and eyes, and then, with the photograph and a costume left at the studio, he is required to complete the work. That being so, it is small wonder that many of the miniatures which are called works of art in the present day are merely professional and mechanical coloured portraits, executed by people who have no knowledge of drawing, and absolutely unworthy of being considered the work of an artist. In addition to this difficulty, there is another which is equally important, and that is the want of perception on the part of the public as to what constitutes a successful portrait. This question of what constitutes true portraiture has been so ably expressed by M. Camille Mauclair in his recent book on "The Great French Painters," that I cannot do better than quote his eloquent words:<sup>1</sup>

"Resemblance," he says, "is an obscure expression, to which the

<sup>1</sup> These quotations are made by the kind permission of the author and of Messrs. Duckworth and Co., his publishers.

multitude gives an immediate and commonplace sense. There are several degrees of resemblance. The most common is the easiest to attain and is well known: it consists in arranging the most obvious features of a sitter, the features that any chance observer will have noted and remembered; and the unanimous cry: 'How like him, how like her!' confirms this resemblance. But it is illusory and vulgar, just because it gathers up all that is external and without truly distinctive character. It does not reveal the being; it only shows what can be seen at the first glance; it betrays nothing of the inner life. This kind of likeness fills the exhibitions in the shape of innumerable pictures that are decently painted, but signify scarcely more than a coloured photograph.

"The second degree of resemblance is the revelation of one of the model's significant and special features, which has been made to stand out from the features that everybody has been able to retain. The multitude only want these latter, and the more a portrait is limited to the reproduction of what the most indifferent observer can take in at a glance, the greater they will find the resemblance. The second degree begins to be a difficult study, the study of psychological character. Few painters attain to it, and never without effort. According to the degree of their observation and of the things to which they pay attention can be gauged the degree of their intelligence, of their soul, quite independently of their manual skill.... In every being there are an infinite number of beings that can be reduced to three classes: there is the being as we see it, the being as it believes itself to be, and the being as it wishes to appear. Opposed to it is what the painter thinks of it. As regards the being as it actually is, nobody knows it; what is called resemblance oscillates between these diverse hypotheses, and is, so to say, the geometrical locus.

"Thus the painter extracts from the being he sees a second person who lives in it, and it is through the psychological study of this second person—who is less apparent and more real—that he understands the diverse inflections the sentiments give to the mask of flesh which they animate. This transposition is already beyond the comprehension of the ordinary person. It is no longer a copy, but a personal interpretation, and in touching upon this moral and profound resemblance, upon this superior truth, the painter is often taxed by the multitude with 'making a bad likeness,' because he has grasped and fixed a revealing sign which had not been noticed by superficial people. Indifferent portraits always 'resemble' in the eyes of the multitude, and that is all they are supposed to do. This alone proves how difficult it is to define the idea contained in that famous word. 'It would not do,' said a clever woman, 'to have the same portrait for one's lover and for one's steward.' To resemble—what does this mean? To resemble what? To resemble what the chance observer remembers of you, or what your intimates know of you, or what you think of yourself? The more the notion is examined, the more it will fall into subdivisions. The wisest plan is to leave it to the painter, and to say: 'You are an

analyst and draughtsman, you have studied life and scrutinized reality under the surface: tell me what I am, or, at least, what you see in me.' . . .

Chap. XVI  
Modern  
Work

"It is the third degree where the artist generalizes his observations upon a being, and where he suggests in a face not only the individual, but also its heredity, its race, its physiological blemishes, its future illnesses, and where he suggests, above all, what this transitory individual has in common with humanity in its permanent laws. . . . The supreme power unites exactness of physiology with the most exalted ideality, and succeeds in blending the three degrees of resemblance."

It will be seen from these quotations how serious a question true portraiture is, and also how very little the complexities of the subject can ever be gauged by the ordinary observer.

Few sitters even grasp the subtlety of the matter or appreciate its importance, and this failure to understand what constitutes a real portrait extends far beyond the work of the art critic, and comes right down to the details of everyday life. For example, there is the grossest confusion in the minds of many persons as to the difference between a photograph and a miniature.

A miniature portrait, it must be pointed out, is the result of an intimate acquaintance on the part of the artist with the sitter. It is a revelation of character, a delineation of the mind, as well as a representation of the features. It may, perhaps, not have the added advantage of being such a striking likeness as to attract instantaneous attention, to be what some persons are fond of styling "a speaking likeness," as it is quite possible the artist may know the sitter better than the casual spectator or the intimate friend, and may have fathomed depths in the mind of the person before him that the ordinary friend has never arrived at. A real portrait, to use another favourite expression, "should grow" upon the spectator, and the more it is examined the more convinced one should be that it is a likeness in the truest sense of the phrase. Now, such a portrait is altogether beyond the power of the photographer to produce, and it is no shame to him that it is so. He has to use mechanical appliances; he has to crystallize a transient glance, a sudden look, to fix it on his plate, and to print from it; and he is at the disadvantage of a rigid and stiff expression, incidental to the occasion. If he engages his sitter in conversation, he has to be on the alert to fix in an instant the glance which he obtains, or the smile which he brings to the countenance, and he does so before it has had time to irradiate the countenance fully, or die away in softer accents of the features. His camera cannot fail to exaggerate certain parts of the face. It hardens and intensifies the shadows, it stiffens the expression, and it sharpens up the lines of the face and deepens its hollows. A photograph, however cleverly coloured, is not a portrait in the true sense of the word; and a miniature, so called, which is painted from a photograph, is no more than a coloured photograph. Furthermore, no man can paint a portrait who has not studied long and arduously, and devoted

much attention to the human face—that most complex of all objects—who is not well grounded in anatomy, and does not understand the structure of the body, the place of the bones and muscles, and the texture of the skin. In a word, only a trained artist who has qualified himself for his work can paint a portrait, be it a miniature or a life-size oil painting. Such a man cannot fail to give his own personal characteristics in his work. He must reveal a part of his own nature on the canvas. It must be individual; and when colouring, composition, grouping, emphasis, or the quality of shadows are mentioned in describing portraits, we speak of the merest commonplaces, with which every artist has to deal, and we do not refer to, and cannot very well put into words, that individual secret which makes the work remarkable, and which is the influence of the artist himself, that part of his own being which he transfers to the ivory. It is this individual quality which enables one to identify the works by the old masters, and to attribute them, almost without reference to signatures, to the artist who painted them; and it is the absence of this individual quality in modern work which renders it so uninteresting, and makes the task of the critic of modern miniatures so extremely difficult. No one who knows anything of old miniatures would confuse the work of Cooper with that of any of his contemporaries, or mistake the productions of Cosway, Engleheart, Shelley, Plimer, or Smart for the work of any other man, when once the characteristics of the artist are known and are realized. The questions of colouring, of size, and of backgrounds hardly enter into the consideration at all, although of course they have a bearing upon it. The trained critic recognizes almost with a flash the work of these individual masters, quite apart from considerations as to colour, and, properly trained, seldom makes a mistake. To convey this intelligence by words is, however, impossible. Nothing but long experience can give it. In looking at a collection of modern miniatures, there is a dreadful sameness and monotony about them, and it is exceedingly difficult to distinguish the work of the artists one from the other. This is not as it should be. One of the reasons for it is that so many painters of miniatures of the present day are absolutely untrained. They have merely taken up the work as an amusement, they have the scantiest knowledge to equip them for their task, and have not realized the importance of the work they strive to carry out. Another is that there is hardly a painter of real genius amongst them; and in some cases such a person, if found, is crippled and restrained by the desire that is expressed to have a "pretty picture" highly stippled, and with the characteristics of an old miniature, when the artist could better produce something that would be quite his own, really original work, and therefore far better worth study than anything produced in the style of another man. Yet another reason is the desire on the part of so many sitters to have the picture produced with no trouble to themselves, without sitting for it, and without giving the artist the time and attention which he ought to receive. I would

not like to say that there are no miniature painters in the present day **Chap. XVI**  
worthy of the name. There are some, and there would be more if they **Modern**  
would but once allow themselves to be original, and to show their own  
characteristics in their work, leaving for ever the flat monotony of the  
coloured photograph style of miniature.

The tradition of miniature painting was kept alive after the death of Andrew Robertson, the last of the great painters, and after the time of Ross and Newton, by such artists as Charles Turrell and Edward Tayler, both of them accomplished painters who had inherited something of the spirit of the older painters, and who have lived to see the revival of the art of which for some years they were almost the only noteworthy exponents. A similar tradition has been claimed for members of the Heath family, inasmuch as the elder Heath was a pupil of Robertson; but the art in their hands assumed so stiff, formal, and photographic a character that the miniatures they executed do not come within the scope of this book.

The man whom I consider to be the best miniature painter of the day **Alyn Williams** is Alyn Williams. I look upon him as a man who is going to make a mark and take a high position in the world of miniature art. He has had the right training, having been educated under Benjamin Constant and Laurens in Paris, and under Legros and Brown in London; and it can therefore be taken for granted that he knows the rudiments of his art well, and can draw with accuracy, the first and perhaps the most important quality which an artist should possess. He studies his sitters, gets to know them well, has an intuitive perception of their capabilities, and puts the whole force of his own power and influence and of his own actuality into his work, and reveals in the portrait the personality of the sitter. I claim him as one of the coming men, and he seems to me to be the nearest in work to the position taken up by the old masters, and he is therefore the one man to whom I felt able to refer in the article on miniatures which I wrote for the "Encyclopædia Britannica." His likenesses are often not recognized as the definite portraits which they really are, inasmuch as very frequently they do not strike the observer with the insistence which is often desired in a portrait; but the more they are studied, the more they reveal themselves as sound and perfect portraits. The miniature which, by special and most gracious permission of her Majesty Queen Alexandra, he has painted for the frontispiece of the *édition de luxe* of this book is evidence of his ability and skill. The remarkable praise which it has elicited from the Queen is the best proof of the genius which marks out Alyn Williams among his compeers.

Next to Alyn Williams I should put Ernest Lloyd, as he certainly **Ernest Lloyd** possesses an original quality and a special characteristic of exquisite fineness, combined with the palest of colouring, which mark his miniatures, and which enable one to identify his work promptly.

The third artist whom I would like to mention is Cecil Quinnell, a **Cecil Quinnell** man of very considerable original talent, whose portraits are always worth

Chap. XVI  
Modern  
Work

looking at, and are fresh and interesting. His drawing is not always up to the mark, but he has plenty of talent, and a great deal of originality in composition, conception, and colouring. I regard him as a coming man, capable of doing far greater work than he has yet accomplished, and well worthy of consideration.

Alfred Praga

Alfred Praga, the President of the Society of Miniaturists, is another clever painter who has plenty of skill and plenty of ability, if he will only let himself go, and allow his own personality to be seen in his work; and another man who should be named is Cecil Hobson. Both these artists have futures before them.

Cecil Hobson

Madame de  
Billémont  
Chardon

Of the lady artists, by far the most important is Madame de Billémont Chardon, who in 1894 gained a gold medal at the Salon with a prize of 400 francs, in 1896 the rosette of an Officer of Public Instruction, and in 1897 le Prix Bertiaux of 500 francs. She is the founder of a school in Paris, and has been the teacher of almost every miniature painter of eminence who has exhibited there. Her broad, sweeping method cannot be confused with that of any other artist, and is worthy of the very highest praise.

Madame  
Coudert

The lady who considers herself to be the leading miniature painter in Europe is Madame Coudert, who was Miss Küssner. There is no doubt that she is a clever painter, with something of the flippancy of Cosway, and something of the brilliance of Engleheart, and she has personal characteristics which show in her work and are undeniably charming. In my opinion, however, her aim is only that of producing a pretty picture. Her portraits may be brilliant compositions, but I feel there is a meretricious quality about them which prevents their being considered as works of art. In one respect, however, Madame Coudert has the advantage over other painters, inasmuch as her work can easily be identified by its striking personal characteristics.

Of the host of other ladies who are painting it will suffice to mention Viscountess Maitland, Miss Gibson, Miss Hope Thompson, Miss Florence White, Miss G. Orchard, Mrs. Massey, and Mrs. Lee Hankey, as clever painters who deserve notice.

Hubert von  
Herkomer

It is a little surprising to me that the great portrait painters of the day have not in the intervals of their leisure given some attention to miniatures. The only man, to my knowledge, who has done so is Professor Hubert von Herkomer. His very small portraits, which are no larger than the miniatures which were painted by Hoskins and Cooper, are remarkably fine. They are strong, decorative works, definite avowals of his aesthetic creed, admirable in technique, sumptuous in colouring, and soundly drawn. He does not call them miniatures, and he does not paint them on ivory; but they are important examples of what a small portrait should be, and have all the characteristics with which his greatest works are marked. The mention of Professor Von Herkomer's name cannot fail to lead to a consideration of his portraiture in enamel. In these works he is able to gratify

MODERN WORK  
ALYN WILLIAMS

1  
Dr. G. C. Williamson  
1902

2  
Mrs. Alyn Williams

3  
Master Vincent de Dominguez

5  
A Little Girl

4  
Miss Patty Brinton  
1904







all his splendid conceptions of decoration. As likenesses, his enamels fulfil the needful conditions of portraiture, and represent the sitter faithfully, while the artist's own personal characteristics are set down, as Mr. Baldry says, "without hesitation; but they have besides the well-considered arrangement of rich detail and the happy balance of properly harmonized colour, which are indispensable in every work of art that lays claim to greatness." Professor Von Herkomer's large enamel pictures have one notable feature, that they are built up of several plates riveted together, and they present the appearance of huge jewels, blazing and glittering with colour.

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Modern  
Work

The other artist who works in enamel portraiture, Mr. Alexander Fisher, produces his portraits in a lower scheme of colouring than that which attracts Professor Von Herkomer, and Mr. Fisher delights in a more delicate combination of colour, and in a quieter harmony than that which reveals itself in the enamel work of the well-known Academician. Mr. Fisher's enamels are on single plates; there is a rugged, bold quality about them, full of strength, and they are admirable portraits. But the works of each man are quite different from the enamel paintings of the eighteenth century, and their bold, rugged work, full of enthusiasm and excitement held deliberately in check, is the outcome of a temperament quite different from that which actuated Petitot and his companions. Both Herkomer and Fisher have successfully striven to bring out the capability of enamel, to reflect with jewel-like quality some of the most wonderful and otherwise unapproachable glories of colour which appear in nature.

Alexander  
Fisher

Viewed as a whole, the renaissance of miniature painting is at present little more than a strong movement. It has great capabilities about it, and is likely to make a strong mark on the art of the twentieth century; but for the host of artists who are just now practising what they are pleased to call miniature painting I have scant sympathy, and am disposed to wish that it were possible to send almost all of them back again to school, and prevent them from profaning a great art by endeavouring to paint the human face, the most wonderful and most perfect object in creation, without consideration, training, inspiration, or genius.

## CHAPTER XVII.—THE PAINTERS WHO WORKED IN THE UNITED STATES



WORK on miniature art intended for English-reading people would hardly be complete unless some reference were made in it to the artists who worked in the United States in the eighteenth century. There were not very many of them, and, with the exception of two, they were not particularly important people; but they received an inspiration, and in some cases direct teaching, from the artists of the old country, and they practised their art in the days which preceded the discovery of photography, to the great satisfaction of the early settlers in the States, the portraits painted by them being amongst the most cherished heirlooms retained by the older families of America.

Almost all the information concerning these painters has to be derived from a work called "Heirlooms in Miniatures," written by Anne Hollingsworth Wharton, and published in Philadelphia (Lippincott Company) in 1898; it can be supplemented by some information which is given in Clement and Hutton's "Dictionary of the Artists of the Nineteenth Century," published in Boston, and by some information contained in one or two magazine articles in American and English magazines, notably in "The Outlook" and "Harper's Magazine"; but most of the information must be taken direct from Miss Wharton's book, and to the author of that work I express my hearty thanks for permission given me to quote from it.

Charles  
Willson Peale

The most important of the United States miniature painters was Charles Willson Peale, who is remarkable for having painted a number of miniatures of George Washington. He was born in St. Paul's parish, Queen Anne County, Maryland, on April 16th, 1741, and was apprenticed to a saddler when a boy, and afterwards pursued that trade, with the additions to it of coachmaker and clock and watch-maker. On a business trip to Norfolk, Peale was impressed by the sight of some paintings which had been executed by a friend of his, and, desiring to understand how to paint, offered John Hesselius the portrait painter one of his best saddles with its complete furniture if he might be permitted to watch while he painted a picture. Mr. Hesselius accepted the offer, painted one half of the face of a portrait, and left the other half for Peale to paint. A little later than the date of this lesson Charles Peale was at Boston, and there was introduced to John Copley the artist, from whom it is probable he had some lessons. It was at Boston that he made his first attempt at

miniature painting, a likeness of himself, and from that time he determined to be an artist, and in order to improve himself desired to visit London. On reaching England he was warmly welcomed by Benjamin West, and while residing in this country Peale took lessons in miniature painting, and also in engraving, moulding, and modelling. He painted several miniatures in England, and then returned to America. In 1771 and 1772 he was working in Philadelphia. Soon after 1776, being an ardent patriot, he raised a company of foot, and was with Washington during many of the important battles of the Revolution. He painted a good many miniatures of his brother officers while in camp, and then, in 1780, purchased a house in Philadelphia and settled down there. He was concerned in 1791 with the establishment of the Society of Artists in that city, and it was his suggestions which prepared the way for the Academy of Fine Arts which was established in the next century. Between 1772 and 1795, in addition to many portraits in oil, he painted a number of miniatures of Washington. He lost his wife in 1790, but he married a second time, and Miss Wharton describes his journey to the eastern shore of Maryland with his second wife. He relinquished most of his miniature work from about 1785 to his brother James, and he does not appear towards the end of his life to have done any portraits save one or two of his own family.

James Peale was a carpenter and cabinet-maker, and made frames James Peale for his brother's pictures. Charles appears to have encouraged his brother to take up miniature painting, and eventually, finding him well able to carry on the profession, relinquished work in his favour. Miss Wharton says that the portraits by the elder brother possess greater strength than those of the younger, but that the work of James Peale is distinguished by a delicacy of touch and finish which rendered him peculiarly happy in his miniatures of women.

Another American painter who had a varied career, and combined John Trumbull several important vocations with that of an artist, was John Trumbull. His father was the War Governor of Connecticut; his mother, Faith Robinson, the daughter of the Rev. John Robinson. At the age of nineteen he was an adjutant of the 1st Connecticut Regiment; a little later on aide-de-camp to Washington; and in 1776, as Adjutant-General, was with Washington at Trenton. He also painted several of the most celebrated of the Washington portraits, and a number of miniatures of soldiers and statesmen of the Revolution, and of the ladies of the period. He also came over to England with introductions to Benjamin West, who received him very kindly, and gave him instruction and the best of advice. Through some serious error he was arrested while in London, and was a prisoner for seven months; but was provided, while in prison, with colours and brushes, and passed away the hours of captivity in his favourite pursuit. His release was effected through the influence of Edmund Burke, and Benjamin West and Copley became sureties for their young country-

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The Paint-  
ers who  
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States

**Chap. XVII**  
**The Painters who worked in the United States**

man, who on leaving London set forth for Holland and then sailed for America. He was in London again in January, 1784, studying under West, and drawing in the Royal Academy by the side of Thomas Lawrence, who was afterwards Sir Thomas Lawrence. He travelled a good deal on the Continent, and in Paris met the Cosways.

Most of his miniatures, Miss Wharton tells us, were small heads in oil, painted upon wood or canvas. Trumbull eventually became President of the Academy of Arts at New York, painted some historical pictures for the Capitol at Washington, and died in New York in 1843.

**Gilbert Charles Stuart**

The artist usually considered to be the chief portrait painter in America at this period was Gilbert Charles Stuart, who owed his first opportunity for study abroad to a Scotch artist named Cosmo Alexander, who took him to Edinburgh with him. He also came to England, commenced studies with West, and was domiciled in his family. He painted the portraits both of Benjamin West and Sir Joshua Reynolds, and several miniatures are attributed to him, although the majority of his works were large portraits. "What he was," says Miss Wharton, "to the larger portraiture of America, such was Edward Greene Malbone to the miniature work of his native land."

**Edward Greene Malbone**

Malbone was born in the State of Rhode Island, and his early artistic work was being allowed to assist a scene painter with chalk and brush, and later on being permitted to take some share in scene painting. He came over to England in 1801, going of course to Benjamin West, and entering, it is believed, his studio. His miniatures, according to our author, possess striking characteristics which enable those who are familiar with his style to recognize the master's hand at a glance; they are exquisitely delicate in their work, very gracefully executed, and particularly charming in their low-toned scheme of colour. Malbone died in 1807 at the age of thirty-two, having left behind him a great many beautiful miniatures.

**John Ramage**  
**Robert Fulton**  
**Charles Fraser**  
**B. F. Trott**  
**Thomas Sully**  
**Saint Memim**

**Wertmuller**

**Thomas Sully**

Amongst less important miniature painters may be mentioned John Ramage, who painted Washington in 1789, and various miniatures of the Gerry family; Robert Fulton, of Lancaster, Pennsylvania, who was another of West's pupils; Charles Fraser, Benjamin F. Trott, and Thomas Sully. There was also a French artist of the name of C. B. T. Saint Memim, who painted some beautiful profile portraits in miniature, exquisitely finished in crayon, and there was a Swede named A. U. Wertmuller, who painted miniature portraits in America in 1794, both of whom have been reckoned as American artists, as the best of their work was done in that country.

Thomas Sully was in England twice, the second time being in 1838, when he was commissioned to paint a portrait of Queen Victoria for the St. George Society in Philadelphia. On his first visit to London he entered the studio of Benjamin West; and he came into contact with Sir William Beechey, with Lawrence, and with Hoppner. On his second

visit he brought with him his daughter, and Miss Wharton has described her experiences at Buckingham Palace when the portrait of the youthful Queen was being painted.

There were two other members of the Peale family who appear to have painted miniatures, one named Raphael Peale, a son of Charles Willson Peale, and another, his cousin Anna.

There were also some beautiful miniatures done by Anne Hall, the daughter of a Connecticut physician, who painted in the first few years of the nineteenth century; and George Freeman, Sarah Goodridge, Nathaniel Jocelyn, Edward Miles, G. H. Cushman, and J. H. Brown are other miniature painters whom the author mentions, and beautiful examples of whose work she illustrates in her volume. Many of these artists, as will be seen from the foregoing remarks, came over to England, and were in the studios of Benjamin West and other great artists of the day; but in the case of the two brothers Robertson this order of procedure was to a certain extent reversed, as Andrew Robertson, who has been already mentioned in the chapter on the artists of the nineteenth century, received very much of his instruction in miniature painting from his two brothers, Archibald and Alexander, who settled in America, and who sent over to their brother instructions as to how he should paint miniatures.

Both of these two men had the advantage of some instruction in London before they set sail, Archibald having been a pupil of Charles Sheriff, and also having studied in the Royal Academy under Sir Joshua Reynolds. The two brothers settled in New York, at William Street, and it was there that Archibald prepared his treatise upon the art of miniature painting, which was written for the benefit of his younger brother Andrew, and, Miss Wharton tells us, was extensively circulated, and became the *vade-mecum* of some American miniaturists of the period.

By those who desire fuller information on this interesting branch of miniature work, the volume written by Miss Wharton will be found to be of the deepest interest, and it contains illustrations of a large number of precious miniatures which have been painted by these various artists. The school of painting started by Peale, Trumbull, Malbone, and others has never really died out, and there are still some exceedingly clever painters in miniature in the United States. There is, I am inclined to think, more originality, freshness, and vigour about the modern American painters than can be found amongst the miniature artists in England; and the work of Emily Taylor, W. J. Whittemore, William J. Baer, Theodora W. Thayer, Isaac A. Josephi, Alice Beckington, Virginia Reynolds, Lucia Fuller, Laura C. Hills, and John Macdougall may be mentioned as representative of the best miniature painting which is being done on the other side of the Atlantic. There is an American Society of Miniature Painters, which has had annual exhibitions, and such examples of the works of the members of this society as I have seen betoken very careful and deliberate study founded upon the best work of earlier miniaturists,

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The Painters who worked in the United States  
Raphael Peale  
Anna Peale  
Anne Hall  
G. Freeman  
S. Goodridge  
N. Jocelyn  
E. Miles  
G. H. Cushman  
J. H. Brown

Archibald Robertson

and every desire to produce thoroughly good portraits, without allowing the artist's own personality to be overshadowed in the work. Some of the best collections in existence of old English miniatures have been formed by wealthy Americans, and it seems probable also that some of the inspiration in the renaissance of the art is to come to England from across the water.

## CHAPTER XVIII.—NOTABLE COLLECTORS AND THE CHIEF COLLECTIONS



HE subject of this volume would hardly be complete without some reference to the various collections of miniatures, especially those in England. The greatest collection in this country is the one which is owned by the Duke of Buccleuch and Queensberry, and housed at Montagu House, Whitehall. A large number of the portraits were inherited from the Duchess of Montagu; many of the rest were purchased by Walter Francis, fifth Duke of Buccleuch; and others came into the collection by recent purchase from the Frankland and other families.

The collection includes works of almost every noted miniature painter. It has never been so well represented by reproductions as it is in this book, the present Duke having very kindly allowed me to have photographed as many of the miniatures as I desired to illustrate. The collection is particularly rich in portraits by Hilliard, Cooper, the two Olivers, and Hoskins; and it also includes portraits by almost all the leading miniature painters of the Continent. Many of the miniatures at Montagu House were in Charles I.'s collection, and bear his mark upon them; and many are notable portraits of very noteworthy personages in English and French history. They are contained in a large series of wall-cases which adorn several of the rooms, and as each case is carefully shrouded by its silk curtains, the condition of the miniatures is all that can be desired, and certainly since they have been in their present position they have suffered very little indeed from sunlight.

Some of the works by Hilliard are of remarkable size, and included among the portraits by this artist are the wonderful one of his own wife (Plate VI., fig. 2) and several of himself.

Amongst the Olivers there are important pictures of Lord Herbert of Cherbury (Plate XII., fig. 9), Lord Wentworth, the Duke of Buckingham (Plate XV., fig. 9), Henry, Prince of Wales, and the Earl of Devon; and amongst the works of Hoskins there are representations of Charles II. (Plate XX., fig. 5), the Earl of Thanet (Plate XX., fig. 7), Henrietta Maria, Sir John Harrington, and others.

As already mentioned, the collection includes more than one example of the very rare work of Holbein, possessing especially (Plate II., fig. 1) one portrait of the artist himself.

It is particularly rich in the work of Cooper. One of the largest miniatures by this artist is the copy (Plate XXXVIII.) which he made of the picture by Van Dyck in the Royal collection, which represents

Charles II. as a boy, with the Princess Mary and James, Duke of York. Besides these there are many portraits of Charles II., and those of almost all the notable people of that day who were painted by Cooper are to be found at Montagu House. The unfinished portrait of Oliver Cromwell (Plate XXXV., fig. 1) has already been mentioned, and it is associated in the same case with portraits of Cromwell's wife, his daughter, and his two sons. There is a very important set of eight miniatures in a large black frame, said to have been stolen from King Charles I.'s collection after his execution, which is described in Vertue's catalogue, and bears, burnt in upon its frame, the King's crown and initials. This set of portraits, which includes work by Hoskins, Oliver, Hilliard, and Antonio More, was lost sight of until 1860, when it came into the possession of Messrs. Colnaghi, who sold it to the Duke.

Such rare artists as Bettes, Nathaniel Dixon, R. Gibson, David Des Granges, Francis Cleyn, and David Paton are very well represented in this great collection; while of almost all the enamellers, Petitot, Boit, Ferrand, De Keyser, Meyer, Prewitt, and Toutin, there are examples at Montagu House.

The French artists from Clouet downwards are well represented, including even Oudry, whose work is of the greatest rarity, and there are portraits by the celebrated Swedish, German, and Russian miniature painters also. There is no other collection in England so extensive or comprising examples of so many great masters, and in the eight hundred miniatures which are to be found at Montagu House there are very few indeed that are not worth careful consideration and study. A privately printed catalogue of the collection was made in 1896, and I am indebted to this catalogue for much information regarding the chief works in the collection.

The next most important collection of miniatures is that at Windsor which belongs to his Majesty the King. It owes its present completeness very much to the action of Queen Victoria and the Prince Consort, who, finding there were miniatures scattered about on the walls of the different palaces, exposed to every kind of danger from damp, sunlight, and neglect, brought all together, and deposited them in the Royal library, under the care of the librarian, Mr. Holmes, where they still remain.

The peculiar interest of the collection lies in the fact that in nearly every case these miniatures remain in the custody of the descendants of those for whom they were originally painted, and it thus presents an almost unbroken series of authentic pictures of the Royal family, from the time of Henry VIII. down to the present day.

It is impossible not to regret that the Prince Consort, in bringing together this great collection of portraits, did not exercise a wider discretion as to their frames. At the time they were deposited in the Royal library many of them were in original ebony frames, and others in frames of contemporary manufacture and of varied materials. The Prince Consort

preferred, however, that the old frames should be removed, and the great majority of the miniatures were re-framed in ormolu frames of a wreath pattern, which, however suitable for certain portraits, should not have been applied equally to those painted by Holbein and Cosway. Very many of the miniatures at Windsor would look a great deal better if they were framed more suitably. The Royal collection includes some of the most important miniatures in England. It has several that were in Charles I.'s collection; some have remained at Windsor ever since, and others which passed into other collections have lately been restored to their original places. One of its great treasures is the portrait of Mary, Queen of Scots, by Clouet, which used to hang in the bedroom of her grandson, Charles I., and, never having been out of the Royal possession, may be accepted without doubt as an authentic portrait of that ill-fated Queen. It includes also the superb portraits of Prince Henry of Wales and of Sir Philip Sidney, both by Isaac Oliver, and amongst the largest works that artist ever painted; while by Cooper there are the magnificent picture of George Monk, Duke of Albemarle, and the very pathetic unfinished face of James, Duke of Monmouth, and also a great portrait of Charles II., which for solidity of painting and grasp of character it would be difficult to surpass. All these were illustrated in my *Handbook on Miniatures* (1897). The four works by Holbein will be found on Plate II. of the present work.

Amongst the works of Peter Oliver is the beautiful little copy made for the King in 1628 of the "St. George and the Dragon" by Raphael, now in the Hermitage Gallery at St. Petersburg. This copy was probably given by the King to the Marquis of Hamilton, and it came back to the Royal collection on the occasion of the great sale in Hamilton Palace in 1882.

There are four of the best works of Holbein in this collection, there are several by Hilliard, and there some notable ones by Hoskins; while artists such as Flatman, Dixon, Crosse, and Lens are well represented.

The eighteenth-century painters, whose finest works are not to be seen at Montagu House, are well represented at Windsor. There are a great many paintings of the Royal family by Cosway, portraits of William IV., George IV. (Plate LVI., fig. 2), Queen Charlotte, the Princesses Amelia, Sophia (Plate LVI., fig. 6), and Mary, and the Dukes of Sussex and Kent; and the unfinished portrait of Princess Amelia is one of the most beautiful pictures which Cosway ever painted.

Almost as important are the pictures at Windsor by the same great artist of Georgiana, Duchess of Devonshire, especially the two unfinished ones, which have a charm and grace about them that can hardly be equalled. Most of these works by Cosway are illustrated in my book on that artist.

Other painters of the eighteenth century, such as Ozias Humphrey, Smart, and Engleheart, are represented at Windsor, but there is no portrait by Plimer. There are many examples of the work of nineteenth-

century men—Robertson, Chalon, Ross, and Newton—especially Ross, by whom there are about fifty portraits. These men were the great miniature painters of the reign of Queen Victoria, and were largely employed by her.

There is also a large and increasing series of portraits of foreign sovereigns, presentations to our own Royal family.

The collection numbers a thousand. In portraits of the notable men and women of England, or of the leading members of the aristocracy, it cannot compete with the collection at Montagu House, but in its series of portraits of the Royal family it is unrivalled.

There is a very important series of miniatures, nearly four hundred in number, at Madresfield Court, the property of Earl Beauchamp, which was formed by Catherine Denni, the wife of William Lygon, first Earl Beauchamp, and was rearranged and catalogued in 1874-5 by Lady Mary Stanhope, the wife of Frederick, the sixth Earl. The special feature of this collection is that it contains miniatures by several exceedingly rare artists (see Plates IV., V. and LIII.), painters who in some cases are hardly known beyond the limits of this collection, and others whose work is very seldom to be met with. Such painters as Collison, Gibson, Charles Beale, Mary Beale, Matthew Snelling, Laurence Hilliard, Bettes, W. Bate, and Christian Richter may be mentioned.

It is unfortunate that in this collection, as at Windsor, a good deal of re-framing has taken place, but the ormolu frame selected for this collection is simpler and more suitable for its purpose than that used at Windsor, and has the added advantage of having a space on it for the name of the artist and the name of the sitter, a space which in many cases is amply made use of. The collection needs classification and arrangement, and would be of greater value if it was contained in wall-cases, and the miniatures were placed in chronological order.

There are a great many enamels in it, some of which are of considerable importance. In the works of Oliver and Cooper it is not particularly rich; but its enamels take a very high position, and its rarities make it worthy of very special attention. Many of its greatest treasures have been specially photographed for this book by Lord Beauchamp's permission.

There is a wonderful little room full of miniatures at Ham House, and the special charm of it consists in the fact that the miniatures have never been exhibited, and that they hang in the same places on the same hooks (which are sewn into the silk on the walls) as they were first placed on when they were brought to the house. They are very well arranged on the right wall of the room; and in addition to that collection there are some specially fine ones preserved in cabinets close by.

Perhaps the most important miniature (Plate XXII., fig. 1) in the room is of Katherine Bruce, Countess of Dysart, painted by Hoskins in 1638, and already mentioned as the largest portrait known by this artist. It is still in its original ebony case with folding doors. There are several other works by Hoskins in the same room, some of which have

contemporary inscriptions on the back, which speak of the artists as "old Hoskins" and "young Hoskins," and, still more to add to their importance, there are references on some of these miniatures as to the prices that were originally paid for them. There are several works by Hilliard, including one of the finest portraits he ever painted of Queen Elizabeth (Plate VIII., fig. 3), drawn on a playing card, which bears an inscription to the effect that £5 was paid for it. There is an even more important miniature by the same artist (Plate VIII., fig. 1) representing the Earl of Leicester, bearing his name upon it in contemporary handwriting so closely resembling that of Queen Elizabeth that it has been attributed to her hand.

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Notable  
Collectors  
and the  
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lections

By Isaac Oliver there is a delightful portrait of Prince Henry when a baby (Plate XII., fig. 1); and by David Des Granges, the pupil of Peter Oliver, there is a delightful signed reproduction of the famous Titian (Plate XXVI., fig. 1) which Oliver himself copied, and some other works.

In this collection is the H. P. W. miniature (Plate XXVI., fig. 6), which has been mentioned, and also the portrait of Mary, Queen of Scots (Plate IV., fig. 5), by Catherine da Costa. There is a good portrait by Samuel Cooper, which, the inscription states, cost £10, and a fine one by Lawrence Crosse. There is also an important work by Ashfield (Plate XXIII.); and there are some very rare miniatures (Plate XXXIII.) in black and white by David Paton.

Downstairs, in the Green Drawing-room, there are some works by Plimer and Wood (Plate LXVI., figs. 4 and 6); and in a little cabinet in the Miniature Room, amongst other treasures, there is a delightful enamel (Plate LXXVIII., fig. 1) by Petitot, and a fine portrait (Plate LVI., fig. 5) by Cosway.

There is no other collection of miniatures in England which has suffered so little change, and which can be seen in practically its original condition.

There are some very important miniatures at Minley Manor. They Minley Manor were purchased by Mr. Wodehouse Currie from Lord De Lisle and Dudley, and were originally at Penshurst Place, where they had been since they were first painted for the Sidney family; and the most notable, perhaps, is the portrait of Nicholas Hilliard by himself (Plate VII., fig. 1), illustrated in the edition of Walpole's "Anecdotes of Painting" by Wornum, with Dallaway's notes. Walpole says that Mr. Fanshaw had this portrait, and that at the back of it was a portrait of Hilliard's father; but the note states that Mr. Simon Fanshaw was in possession of two such heads, "which have been thought the very pictures, and are undoubtedly of Hilliard's best manner, though one has no inscription, and the other only the date of the year and the age." Virtue states that the two portraits were seen by him in the possession of the last Sidney, Earl of Leicester, and that they were taken out of the old frames and set in a snuff-box. According to the note in Walpole, the snuff-box was given to

Marshal Sir Robert Rich, and remained in his possession; but Walpole had a duplicate portrait of the father, and that, Wornum tells us, was sold at the Strawberry Hill sale. This statement only makes it the more difficult to decide whether the miniature which Walpole describes and illustrates in his book, is the one now at Minley. There seems to be every probability that it is so, and that the picture which Mr. Currie owns is the one which Vertue saw in the possession of the last Sidney, Earl of Leicester. It may have been taken out of its old frame, but it certainly is now in the same frame as it was when it was engraved by W. C. Edwards from a drawing by G. P. Harding, who copied it by permission of Sir John Sidney, Bart.; and there seems little reason to doubt that it is the actual miniature which belonged to the Sidneys generation after generation, was seen by Vertue, and then was sold from Penshurst Place to the father of the present owner.

In the same collection is the wonderful full-length portrait by Hilliard of Sir Robert Dudley (Plate VII., fig. 3), which was also engraved by Harding for his "Ancient Historical Portraits," and was then at Penshurst, and with it is the delightful picture by Isaac Oliver representing Sir Philip Sidney lying upon the ground reading (Plate VII., fig. 5), and portraits by the same artist of James I. and Queen Anne of Denmark (Plate VII., figs. 2 and 4). These five notable portraits by no means exhaust the interest of the Minley collection, as it contains the famous series of Clouets (Plate LXXXVI.) which came from the Magniac sale, a fine portrait of Robert Dudley, Earl of Leicester, and several other miniatures of equal importance.

There is another portrait of Sir Philip Sidney in the Duke of Portland's collection, a reduced facsimile by Isaac Oliver of the portrait at Windsor (Plate X., fig. 7), and there is also a wonderful little portrait of Hilliard by himself (Plate X., fig. 2), dated 1550. The Welbeck Abbey collection is a very famous and important one, and has a great charm about it, inasmuch as the miniatures have never been re-framed, but are for the most part in the frames in which they were first placed.

There are several works by Hilliard, and others by Hoskins, Flatman, Oliver, Gibson, Des Granges, Alexander Cooper, and less notable men; but the collection is strongest of all in the works of Samuel Cooper, containing some of the finest miniatures that artist ever did, and several of them bear inscriptions relating to the sitter in the artist's own handwriting. One of the largest is the portrait of Archbishop Sheldon (Plate XLII., fig. 3), which is in a silver filigree frame with a mitre at the back. Almost every miniature painter of any repute in England is represented in the Welbeck collection, but unfortunately it has not been arranged, classified, or catalogued. There was a catalogue, more or less accurate, in existence, but it perished in the recent fire.

The collection occupies a very high position indeed in England, as hardly any of the miniatures have ever been tampered with, and the

quality of the portraits is exceedingly high. Hardly any collection deserves more thoroughly careful cataloguing and accurate illustration.

Very many of the finest examples (see especially Plates XXX., XXXIX., XLII., LIV., and LVI., fig. 3) have been specially photographed for the first time that they may appear in this book.

There is a famous collection of miniatures at Belvoir Castle, belonging to the Duke of Rutland, which has been formed "by successive generations of the Manners family having their portraits painted." The collection was added to by the third and fourth Dukes of Rutland, who obtained some fine miniatures of the seventeenth and eighteenth centuries. This collection has the advantage of being very carefully arranged and catalogued.

Two of its treasures are the portraits of Sir Walter Raleigh and his eldest son (Plate XVI., figs. 1 and 3), contained in an exquisite oval case of English sixteenth-century *cloisonné* enamel, made for the miniatures, and bearing the entwined initials of Sir Walter and his son. On these two miniatures, below the portraits, are vignettes representing the attack upon Fayal, in which Raleigh much distinguished himself, and his attack upon St. Thomé, where his gallant son lost his life in his twenty-fourth year. It has not been possible to attribute these delightful portraits to any known artist.

Near them is a splendid portrait of Henry, Prince of Wales, signed by Peter Oliver (Plate XVI., fig. 5), and a very important one of William Herbert, third Earl of Pembroke, signed by Isaac Oliver. To one of these two artists should be attributed also the splendid miniature of Charles, Prince of Wales (Plate XVI., fig. 2), painted when he was fourteen years of age.

By Nicholas Hilliard there is a full-length of Sir Christopher Hatton with the Great Seal on a table near by (Plate XVI., fig. 8); an inscribed portrait of Henry Percy, eighth Earl of Northumberland; a portrait of Isabel, Countess of Rutland, dated 1572; and a portrait of Queen Elizabeth.

By Hoskins the elder there is a portrait which has been called Lady Frances Cecil, Countess of Cumberland, but which probably represents Mary Sidney, Countess of Pembroke, and is almost identical with the miniature of this lady (Plate LIII., fig. 2) at Madresfield Court.

By Samuel Cooper there is a fine portrait of Richard Wiseman, serjeant-surgeon to Charles II. (Plate XVI., fig. 4); also one of John, the eighth Earl of Rutland, dated 1656; another of Grace, Lady Manners (Plate XVI., fig. 6), dated 1650; and more than one unknown portrait.

There is an interesting portrait of Frances, the wife of the eighth Earl of Rutland, by Hoskins, having a view of the old Castle of Belvoir at the back of it; and by the same artist there are portraits of her husband, the first Duke of Rutland, and others.

By that rare artist, Ashfield, there is the picture of William, Lord II.

**Chap. XVIII** Russell (Plate LIX., fig. 4), and also a portrait of Lady Russell by Samuel Notable Cooper.

Notable Collectors and the Chief Collections

By Lawrence Crosse there are portraits of the Duke of Marlborough and Prince Eugene; by Peter Lens is a portrait of John, Marquis of Granby, and also one of his daughter, Lady Frances Manners; and by Lady Lucan there is an interesting copy of a painting by Hilliard, which was done at the request of Sir Joshua Reynolds for the Duke of Rutland in 1784.

Of the eighteenth-century painters, there are several fine works by Cosway, including a beautiful one of Mary Isabella, the beautiful Duchess. The same lady was the original of one of the finest portraits that Plimer ever painted (Plate LXII., fig. 7), which hangs close by; and there are works by Meyer, Grimaldi, Scouler, Shelley, Nixon, Hone, Mrs. Mee (Plate LIX., fig. 3), Liotard (Plate LIX., fig. 5), and enamels by Boit, Zincke, and Bone. There is an interesting series of portraits by Mary Anne Knight, whose sister was Andrew Plimer's wife, a clever picture by her of her great friend Mrs. Dolben, a beautiful enamel by Spicer, an interesting work by Catherine Reed, and more than one portrait by Anthony Stewart.

Devonshire House

The collection of miniatures at Devonshire House is specially notable on account of three portraits of Oliver Cromwell which it contains, the work of Samuel Cooper. One is the square portrait, showing the head and shoulders; another is a large oval of the Protector in armour; and the third is an unfinished Indian ink sketch, very slightly but powerfully drawn on a small oval. By the same artist there is an important portrait of Elizabeth Claypole, the favourite daughter of the great Protector, signed and dated 1653, and also the portrait of Elizabeth, wife of William, the third Earl of Devonshire.

Another treasure which the collection contains is the signed portrait of Edward VI. by Peter Oliver, which he says was a copy of a painting by Holbein. The picture from which this miniature copy was made belongs to the Countess of Yarborough, and represents Edward VI. as a child, holding a beautiful gold rattle in his hand, and wearing an ornamental hat with a large ostrich feather in it. There have been questions raised in the minds of critics as to whether this picture is by Holbein or not; but there is no doubt that Oliver thought it was, as he mentioned it on his copy, and there is a good deal of evidence to support his view of the matter.

By the older Oliver, Isaac, there is a beautiful portrait of Robert, Earl of Essex, which also is signed, and a replica of it painted on a violet background, a colour so unusual in the work of Oliver that I am disposed to consider that this replica must have been either the work of his son Peter or of Alexander Cooper, who was exceedingly partial to the use of violet. A third replica of the same portrait is in the same collection, and this, I believe, was done by Lady Lucan.

There is a portrait of Inigo Jones by David Des Granges, which is almost a duplicate of the one (Plate XXX., fig. 4) belonging to the Duke of Portland. By John Hoskins there is a notable portrait considered to represent Thomas Hobbes of Malmesbury, the great philosopher. It is signed and dated 1661, and declares the age of the person depicted to be at that time eighty-one years. By the same artist there is a portrait of Queen Henrietta Maria. There is a portrait by Samuel Cooper of a man whose name is unknown, dated 1652; and the collection also contains a portrait of Richard Cromwell, probably the work of Samuel Cooper.

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Collectors  
and the  
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lections

There are also family portraits at Devonshire House by Humphrey, Zincke, Murphy, Bone, Richter, and Ross. There is a fine Italian miniature dated 1819, and two others representing princes of the house of Nassau, attributed to no less a man than Giorgione, but of which all that can be definitely stated is that they are ancient Venetian work. There are fine examples of the work of Lawrence Crosse, especially portraits of the first Duke of Devonshire and his brother. By Gervase Spencer there are two or three beautiful little works. By Cosway there is a magnificent portrait of Georgiana, Duchess of Devonshire, in all the glory of her wonderful beauty, and another portrait of the same fascinating person, standing by a column on which is a dove (see Plate LVIIIA.).

Amongst the enamels there is one by Spicer of the same lady, but neither of these two can compete in beauty with the first-named miniature, one of the loveliest things Cosway ever did. There is a pretty little enamel of Lady Euston by Nathaniel Hone, and several by his son Horace Hone, especially one of Lord Robert Cavendish, after Sir Joshua Reynolds. By Mrs. Mee there is a portrait of Princess Charlotte; and there is a fine enamel of Lady Elizabeth Foster, after a miniature by Andrew Plimer, which may—it is quite possible—have been the artist's own work. I know of only two other examples of Plimer's work in enamel.

There are one or two examples of the work of Petitot in the collection; there are several portraits of Louis XVI. and of Marie Antoinette; and there is an interesting unfinished picture which I believe was the work of Mrs. Rosse, to whom I have attributed the series of portraits at South Kensington.

The collection, which numbers about a hundred portraits, is contained in six cases in the Green Drawing-room at Devonshire House.

There are four cases at Goodwood, belonging to the Duke of Rich- Goodwood  
mond and Gordon, containing about ninety miniatures. The finest, perhaps, are two by Cosway (Plate LVII., figs. 8 and 9), a beautiful portrait by Grimaldi (Plate LXV., fig. 4), a very good one by Luke Sullivan, a fine example representing a gentleman of the time of Charles II. by Nathaniel Dixon, enamels by Boit, Petitot, and Zincke, two portraits by that rare artist Richard Gibson, one of which is signed and represents Charles II., a beautiful example of the work of Ozias Humphrey, one or two by the Irishman Comerford, a work by Egley, one by Edridge, a

good early one by Hoskins with a curious enamel back, several by Anthony Stewart, a fine example of the work of Mary Anne Knight representing Lady Harriet Villiers as a child, a fine Smart (Plate LXXII., fig. 7), a portrait of the Duchess of Argyle by Mrs. Mee, one of the fifth Earl of Jersey by Sir William Ross, and several miniatures by foreign artists. There is also a curious little series by W. A. Smith, a painter with a local reputation, who did his best work in 1792.

The miniatures in this collection are almost all portraits of various members of the Gordon-Lennox family, or of families allied with it, and the collection has special interest on that account.

In a separate frame is the superb portrait by Cooper (Plate XL.) representing Charles II., the gift of that monarch to Louise de Querouaille, Duchess of Portsmouth, the mother of the first Duke. Another fine portrait of Charles II., by David Loggan (Plate XXXII., fig. 5), adorns the cover of a splendid presentation snuff-box.

The collection at Burghley House is specially notable for the fact that it contains the great work of Isaac Oliver representing Anthony, John, and William Brown, the grandsons of the first Viscount Montagu, a miniature to which Horace Walpole makes particular reference. In the collection of Earl Spencer at Althorp is a replica of this miniature by a contemporary hand, possibly even Oliver himself or one of his best pupils, much smaller in size than the original; and another replica, not nearly so fine, belongs to Lady Sarah Spencer. The original work, which in Walpole's time was at Cowdray, and was fortunately preserved when that great house was destroyed by fire, has been ever since in the possession of Lord Exeter, and came to him through his ancestress, the daughter of Stephen Poyntz of Cowdray, who had married the only sister of the eighth Lord Montagu. I believe it has never before been photographed, and I am very grateful to Lord Exeter for allowing me to reproduce it (Plate XXI.) full size in this volume. As Walpole says, "The three young gentlemen resemble each other remarkably, a peculiarity observable in the picture, the motto on which is 'Figurae conformis affectus.' The black dresses are relieved by gold belts and lace collars, and contrasted with the silver-laced doublet of another young man, presumably a page, who is entering the room." The three brothers stand together, their arms interlaced or resting on one another's shoulder and behind each of them appears a minute inscription denoting his age. The picture is signed "I. O." and dated 1598. Anthony, the eldest son, became second Viscount, John married Anne Giffard, and William died unmarried. In the same collection is the remarkable copy by Peter Oliver of the "Venus and Adonis" by Titian, already mentioned, which came from the collection of Charles I., and bears his cipher upon it. Another important work at Burghley House representing a young lady and her brother with their black servant, painted by Nathaniel Dixon and dated 1668 (Plate XIV., fig. 1), is the largest work of this artist with which I am acquainted; and

then there is a delightful Cooper (Plate XXXIV., fig. 1) representing Chap. XVIII  
Notable Collectors  
and the Chief Collections Elizabeth, Countess of Devonshire, the second daughter of William Cecil, second Earl of Salisbury, and wife of the third Earl of Devonshire and mother of Anne, the wife of John, the fifth Earl of Exeter. This is one of Samuel Cooper's most notable works, and is dated 1642. There is a beautiful portrait of William Cecil, Lord Roos of Holderness (should be Lord Roos of Hamlake), by Penelope Cleyn (Plate XXXIV., fig. 2), signed "P. C." a very striking portrait; but the greater part of the collection consists of portraits by Hoskins. One of the most beautiful represents Charles II. (Plate XXXIV., fig. 3) as a child, and is almost identical with the portrait at Montagu House (Plate XX., fig. 5); but the one at Burghley House is the larger of the two, is finer in its colouring, and has never been re-framed. By Hoskins also there are portraits of Sir Edward Cecil; John, fourth Earl of Exeter, dated 1647; Lady Anne Cecil, dated 1644; the Hon. C. Cavendish; Henry, Marquis of Exeter; the Hon. David Cecil, dated 1644; Queen Henrietta Maria and one of her ladies-in-waiting, who is called at the back of the portrait her dresser, Mrs. Anne Kirk. There are also one of Sir Isaac Newton by L. Crosse, several enamels by Zincke, a fine enamel of the Hon. R. Boyle by Boit, a charming little Spicer of Lady E. Cecil, portraits of Sir Robert Cecil, Oliver Cromwell, and Louise de Querouaille, and some enamels by Petitot. There are also several copies in miniature of pictures by old masters; one, the work of Peter Oliver, came from the collection of Charles I.; others were probably by his pupils. A beautiful copy of the "Mercury, Venus, and Cupid," after Correggio, I attribute to Hoskins. In another case are a miniature of a man unknown, evidently the work of Ashfield, and five enamels by Bone. Altogether, this little collection of about a hundred miniatures (unfortunately scattered through many rooms) is of a very high order indeed, and well worthy of the care and attention that the present Lady Exeter is bestowing upon it, and of the detailed catalogue she is now preparing.

There are not many miniatures at Woburn beyond the long series of Woburn Abbey works by Bone to which reference has already been made; but there are several beautiful examples of the work of Cosway, one drawing of Lady Anne Stanhope, and several miniatures. There is a fine Cooper of Thomas, the fourth Earl of Southampton, whose first wife was the well-known Rachel de Ruvigny whom Petitot painted, and who was the father of Rachel, Lady Russell. His portrait is dated 1661. There is a delightful oval by Hilliard of Edward Russell, third Earl of Bedford, which was probably painted in the year of his marriage, 1594, when he was only nineteen years of age, and which has on it the Russell arms, impaled with those of his wife's family, the Harringtons. A dated miniature by Flatman represents James, Duke of Monmouth, painted in 1675; and there are works by Meyer, Spencer, Grimaldi, Penelope Cleyn, and several other well-known artists.

Chap. XVIII  
Notable  
Collectors  
and the  
Chief Col-  
lections  
Cadogan  
collection  
Cathcart  
collection  
Yarborough  
collection

Minto  
collection

Darley  
collection

Durham  
collection  
Hawkesbury  
collection

Burdett-  
Coutts  
collection

Sherborne  
Castle

Althorp

In the possession of the Earl of Cadogan there is an important group of four miniatures by Cosway, representing Sir R. Blake, Lady Blake, Mrs. M. Blake, and Elizabeth, Countess of Erroll.

Lord Cathcart has two fine works by Cosway, a delightful picture of the Duke of Wellington by Isabey, a portrait of Alexander Pope by Lens, a fine portrait by Plimer, and several other miniatures.

Lord and Lady Yarborough have several fine miniatures, and Lady Yarborough has added considerably to the family collection, acquiring whenever it was possible portraits of her ancestors, both on her father's and her mother's side. She has one beautiful Plimer, a fine portrait of Lady Northwick, formerly in the Propert collection, and one of the best works Plimer ever painted. She has also an interesting double miniature by Cosway of Charles Anderson Pelham as a child and as a young man, several others by Cosway, several enamels by Zincke and by Boit, a fine portrait by Hoskins, others by Dixon and Lens, and very many delightful eighteenth-century miniatures by various artists. Amongst the Yarborough treasures is a splendid snuff-box with a portrait of Louis Philippe, which was presented at Cherbourg on board the yacht Falcon by the King of the French, September 3rd, 1833, and is painted by Saint. There is also a blue enamel snuff-box, with portraits of Louis XVI. and Marie Antoinette.

There are some works by Angelica Kauffman belonging to the Earl of Minto, and one or two fine examples of the work of Cosway and Plimer.

A wonderful series of seven portraits by Cosway belongs to Miss Darley, and represents members of the Townshend and Hudson families.

Lord Durham's miniatures are mainly nineteenth-century works by Chalon and Newton; and there are fine examples of the best men of the nineteenth century and a lovely Edridge (Plate LXIX., fig. 5) in the possession of Lord Hawkesbury.

Baroness Burdett-Coutts, as already mentioned, has many of the Digby miniatures, and many more fine portraits which came from Strawberry Hill.

The other Digby portraits belong to Mr. Wingfield Digby of Sherborne Castle (Plate XVIII.), and have been specially photographed, by his kind permission, that they may appear in this book. With them are portraits of Lady Arabella Stuart by Isaac Oliver, miniatures by Spencer, Hone, and Cleyn, and some enamels by Zincke. Mr. Digby's collection is a very small one, but the portraits are of the very highest importance and value. He is also the only owner of examples of the work of Simon Digby, Bishop of Elfin, who was in his way an accomplished miniaturist.

Earl Spencer has some fine miniatures by Cooper, and one or two excellent copies of his work, done by Margaret, Lady Lucan. He has some examples of the work of Oliver, Lens, Crosse, Dixon, Cleyn, Hone, Netscher, and Hoskins, and enamels by Zincke, Boit, and Petitot. There are also works by Plimer and by Cosway in the collection at Althorp.

Lord Rosebery has a watch with portraits on it of George Washington and Lafayette, which was presented to the President of the French colony of Montreal on the date of the Declaration of Independence, 4th of July, 1776; and he has also some fine French miniatures, especially a signed one of Maria Theresa, by Petitot, a portrait by Hall of the Duchesse de Carignan, and one by Arlaud of the Duchesse d'Orléans; but Lord Rosebery's chief treasures in this respect comprise the collection of boxes at Mentmore, amongst which are some of the choicest by the French enamellers, and the landscape work by Van Blarenberghe.

The most notable boxes, however, are those at Waddesdon, which belong to Miss Alice de Rothschild. They are quite unrivalled in merit, and include the very finest boxes ever painted by Van Blarenberghe, and the work of many rare French artists of whose history very little indeed is known. It would be impossible even in the Louvre or Hertford House to surpass in merit the fine boxes at Waddesdon. As already mentioned, the greatest work of Petitot is the box belonging to Mr. Alfred de Rothschild (see Plate LXXXVIII.), and he has also in his possession many other fine boxes painted by various French enamel painters.

Some of the most beautiful examples of the work of Cosway belong to Lord De Mauley (Plate LVI., fig. 8, and Plate LVII., fig. 4), and he has good examples also of the work of Shelley.

Another member of the same family, Mr. Gerald Ponsonby, has several beautiful miniatures, especially a portrait by John Smart, junior, and miniatures by Plimer and by Engleheart.

In Mr. Claud Ponsonby's collection there are works by these same masters, especially two beautiful portraits by Andrew Plimer representing the Duchess of Devonshire and the Countess of Bessborough, while Sir Spencer Ponsonby-Fane has fine examples of the work of Engleheart and Smart, and Mrs. Frederick Ponsonby has several good miniatures by other eighteenth-century painters.

There are several interesting miniatures belonging to Lord Aldenham, including at least one very fine work by Cooper, a beautiful portrait of Lady Arabella Stuart by Peter Oliver, examples of the work of Cosway, including the last portrait he painted, and miniatures by Crosse and by Hoskins, some unusual ones by Finney, some tiny portraits in oil by Leakey of Exeter, some enamels by Zincke, and an exceedingly fine portrait of a boy by Plimer.

In the possession of Sir Gardner Engleheart is an unrivalled series of the works of George Engleheart, including a very large number of his most notable productions (Plate LX., fig. 5); he also has good examples of the work of J. C. D. Engleheart, and he possesses the Engleheart papers and fee-book, and other relics of the great artist. In the possession of his son, Mr. Henry Engleheart, there are more examples of their great ancestor's work (Plate LX., fig. 2), and also the colours and brushes and ivories used by that eminent miniature painter.

**Chap. XVIII**  
Notable  
Collectors  
and the  
Chief Col-  
lections  
Doughty  
House  
Quicke  
collection

Wyatt-Edgell  
and Heberden  
collections

Derby  
collection

Dilke  
collection

Pierpont  
Morgan  
collection

At Richmond Sir Frederick Cook has a few fine miniatures, a beautiful Cooper of the Countess of Cumberland, a fine Hilliard dated 1575, more than one signed example of the work of Peter Oliver, and portraits by Flatman, Hoskins, and Lawrence Crosse, also enamels by Petitot and other well-known enamellers. In this collection also is a portrait of Thomas, first Earl of Southampton, which has been attributed to Holbein.

One of the few genuine Holbeins in existence is in the collection of Mr. E. H. Quicke, and represents Sir Thomas More (Plate III., fig. 2), and associated with it are some fine examples of the work of Cooper, Richter, and other notable painters; the best works from this collection, which have never before been photographed, will be found in this volume (Plate XLIV.), and the hand-coloured edition contains three of the finest works, which Mr. Quicke has kindly allowed me to reproduce.

Another west of England owner, Mr. Wyatt-Edgell, has some very fine examples of the work of Humphrey, while a neighbour of his, Miss Heberden, has several beautiful miniatures by Plimer.

Lord Derby's collection is a small one, but it includes two important works by Hilliard, one of Sir Francis Drake, and the other of Queen Elizabeth. There are also three fine portraits by Isaac Oliver of Elizabeth, Queen of Bohemia, Robert, Earl of Essex, and the famous circular portrait of the Countess of Essex. Lord Derby also owns a beautiful example of the work of Hoskins, and some fine enamels by Petitot and Zincke.

Sir Charles Dilke has a great many miniatures, and one of the notable ones is the signed portrait of Frederick, King of Bohemia, by Peter Oliver. By the same artist he has a member of the Digby family, and there is a head in his collection which has been ascribed to Holbein. He also possesses portraits of William Cowper, Joseph Addison, and Andrew Marvell, and many other interesting works.

One of the most valuable collections of miniatures now in existence has been formed by Mr. J. Pierpont Morgan. His examples of the earlier masters have, very many of them, come from the great collection formed by Mr. J. W. Whitehead, which has been privately dispersed. Mr. Morgan has about five and twenty examples of the work of Samuel Cooper, including four portraits of Lord Gainsborough's family, amongst which are the Earl and Countess of Gainsborough, a portrait of Sir Thomas Rivers, more than one Ashley portrait, and portraits of Charles II. and of Prince Rupert. His miniatures by Isaac Oliver include two early works, and by Peter Oliver he has a fine portrait of the King of Bohemia. He has three works by Dixon; one attributed to Holbein, representing Charles Brandon, Duke of Suffolk, which came from the Strawberry Hill collection, where it had the same attribution; several miniatures, including two important portraits of Lord and Lady Stafford, by Hilliard; one signed work by his son Laurence of a general, dated 1640; half-a-dozen portraits by Hoskins; about the same number by Lawrence Crosse, including portraits of the Countess of Peterborough and of John Trenchard;

some good miniatures by Flatman, especially one of Matthew Skinner; a grand portrait of Thomas, Lord Manners, by Christian Richter; portraits of Sir William and Lady Cecil by Bernard Lens; two works by Cleyn; and several by Petitot, one of which, representing a lady, has the rare advantage of being signed. The great riches, however, of Mr. Morgan's collection consist in his unrivalled series of works by Cosway, Plimer, and Engleheart (see Plate LX., figs. 1, 3, and 6). He has about sixty attributed to Cosway, and nearly forty works by Plimer. Amongst the Cosways are portraits of the Prince Regent, of the Hon. Mrs. Brownlow North and her son, of Princess Charlotte of Wales when a child, of Mrs. Fitzherbert, of the Marchioness of Salisbury, of Lady Betty Foster, and of Mrs. Robinson; while the portraits by Plimer include the famous series of Lady Northwick and her three daughters, the beautiful group of the Forbes family (Plate LXI., figs. 2 and 4), and several miniatures representing members of Plimer's own family. Almost all the Plimers in this famous collection are illustrated in the writer's book on Andrew and Nathaniel Plimer, and the four Rushout miniatures appear in this volume. Mr. Morgan has twenty miniatures by Ozias Humphrey, representing members of the Sackville family, which have already been mentioned; several most beautiful works by Smart; and examples of the work of Wood, Shelley, Engleheart, and Cotes. He owns the only miniature definitely known to have been painted by Hoppner (Plate LXXV., fig. 1), a portrait of the Countess of Euston; and of the great French artists he has representative examples by Isabey, Duchesne, Dumont, Guérin, Saint, and others. He has some beautiful works by Hall the Swede, two by Campana the Italian, and fifteen Italian miniatures from a Piedmontese collection, to which it is not easy to put an artist's name.

Probably the largest collection of miniatures which has ever been got together was formed by Mr. Henry George Bohn. He was one of the earliest collectors, and he frequented Christie's for about fifteen years, purchasing miniatures with considerable discretion at very low prices whenever he had the opportunity. He gathered together nearly seven hundred portraits, all of which are described in his privately printed catalogue issued in 1884; but the whole collection was dispersed after his death, and it is very strange that, although the miniatures are so carefully described, and can therefore be very easily identified, I have been able to trace remarkably few of them. There must be some large private collection with which I am unacquainted, probably in France, where many of the Bohn miniatures are. A large proportion of them were bought by foreign dealers at Christie's at prices far exceeding those which Mr. Bohn gave for them, but very much lower than the miniatures would now fetch, and it is believed that many of the portraits were bought on commission for a French collector.

There used to be a large collection of miniatures at Castle Howard belonging to the Earl of Carlisle; but many of the best works have been

dispersed during the last few years. A few of the finer examples have been transferred to Naworth Castle, amongst them being portraits by Isaac Oliver of the Earl of Essex, Frances, Countess of Essex, George, Earl of Cumberland, Queen Anne of Denmark, James I., and Lady Effingham. The most interesting one, perhaps, is the portrait of the Earl of Essex, who is depicted holding the hand of a lady which is extended to him from heaven; the motto upon the miniature is "Attici amoris ergo," and it is probable that the hand is intended for that of Queen Elizabeth. The miniature is dated 1588, and was consequently painted thirteen years before Essex's tragic death on Tower Hill. Lady Effingham was painted several times by Isaac Oliver. Her husband was created Earl of Nottingham in 1596, and as a rule the portraits are styled "Lady Nottingham." This one, however, was painted before the earldom was given to Lord Howard of Effingham. A portrait of Philip Howard, Earl of Arundel, the son of Thomas, Duke of Norfolk, appears from the inscription to have been painted in the last year of his life, as in 1589, the date upon the miniature, Lord Arundel was arraigned on a charge of high treason, found guilty, and condemned to death, and he perished in prison in the thirty-ninth year of his age. Frances, Countess of Essex, is represented with her right hand resting upon her heart. The portrait of George, Earl of Cumberland, is dated 1594, and was painted when that remarkable pirate, who so distinguished himself at the invasion of the Spanish Armada, was thirty-seven years of age.

A contemporary catalogue of the miniatures at Naworth reads the inscription on this miniature as "aged 70"; but the figures are really "37," and it is a small "o" which follows them, and the indistinctness of the figure "3," which account for the error made by the cataloguer. There are two portraits of Queen Anne of Denmark, and there are two of James I., one of the latter being dated 1612, and painted when the King was forty-five. In this collection also there is a portrait of a Mr. Barbor, who was condemned to death in the time of Queen Mary Tudor, and only escaped owing to the death of the Queen. To commemorate his escape Mr. Barbor had two portraits of himself painted, which were mounted as jewels. One of them still belongs to the Blencowe family, who were his descendants, and it was lent to the collection at South Kensington in 1865. The jewel was set with a cameo of Queen Elizabeth cut in a fine oriental onyx of three strata, mounted in gold enamel, jewelled with diamonds and rubies surmounted by a crown, and having suspended from it a bunch of grapes formed of pearls. It was bequeathed by him to his eldest son if he had a daughter named Elizabeth, and if not, to his second son, and so on. A duplicate of the portrait, which appears to have been set in a somewhat similar jewel, is said to have been carried into the Howard family by marriage, and this is probably the one which now belongs to Lord Carlisle, but which is no longer in a jewelled case.

One of the most interesting miniatures Lord Carlisle possessed was

the one representing the Earl and Countess of Essex, painted together in **Chap. XVIII** a large oblong miniature signed by Peter Oliver; but this appears no longer in the collection. There are two works by Plimer at Castle Howard; one by Cosway, an interesting portrait of Cardinal Mazarin, which has been attributed to Petitot, but is not his work; and one enamel by Petitot representing the Duke of Orleans. There are also examples of the work of many of the minor eighteenth-century men, but the collection is not what it used to be.

There are some interesting miniatures belonging to Lord Bristol, **Bristol collection** including three examples of that very rare artist, Matthew Snelling.

At Holland House there is a charming little room devoted to miniatures. It is often overlooked by visitors to that delightful house, inasmuch as it is a very tiny room, situated at the end of one of the drawing-rooms, and has only one means of access. Unfortunately many of the treasures which it contains were not so carefully treated in the years which have passed as they ought to have been, and some of the eighteenth-century miniatures painted on ivory are but ghosts of what they once were. Every possible attention is, however, given to the miniatures at the present time, and Lady Ilchester guards them most carefully from light or damp. There are some early works in the collection by Crosse, Hilliard, and Cleyn, several fine Cosways, and several miniatures by Plimer and his school. Amongst the works by Andrew Plimer there are portraits of the Hon. T. Pelham, Mr. C. Ellis, the Hon. William Wyndham, and Elizabeth, third Lady Holland. The room contains the work of several foreign miniaturists, and many English portraits of the eighteenth century which it is not easy to identify with absolute certainty, inasmuch as the miniatures are set in frames which too often hide the initials of the artist from sight.

There are some very interesting miniatures in the collection of **Bemrose collection** Mr. William Bemrose of Derby. It includes two beautiful portraits by Andrew Plimer, and one or two other larger portraits very possibly his work. There is also a remarkable portrait of one of the daughters of Walter, the sixteenth Earl of Ormonde, believed to be by Cosway; it was acquired at Lord James Butler's sale in Dublin in 1898, and is a very remarkable portrait, painted on a white ground. It has many characteristics of the work of Cosway, but is quite unique in colouring, and my impression is that it was an experiment on the part of the artist, which he never repeated so far as I am aware. I know of hardly any miniature more exquisite in colouring or finish than this. Mr. Bemrose has also three examples of the work of Mrs. Cosway, a fine miniature by Isabey, a portrait of Henry Richard, Earl of Holland, in enamel by Petitot, a portrait of the Emperor Leopold I. in enamel by Prieur, dated 1670, and several other fine miniatures.

Mr. Ward Usher's collection at Lincoln is a very remarkable one, **Ward Usher collection** as, although it is very small, almost everything in it is of the highest

possible quality. Mr. Usher has spared no pains to secure examples of the best workmanship, and there is not a single miniature in his choice collection that does not warrant the closest examination. Many of the portraits have been already alluded to when the various artists who painted them were described.

Of French work, Mr. Usher has the beautiful Princesse de Lamballe by Fragonard (Plate XC., fig. 3), Louis XIV. by Petitot, Marie Antoinette by Costa (Plate XC., fig. 2), Madame Récamier by Augustin (Plate XC., fig. 5), La Duchesse de Nemours by Daubigny, Madame Le Brun by Rouvier, Alexander Pope by Bisson, the Princess Borghese by Anguissola (Plate XC., fig. 1), the Empresses Josephine and Marie Louise by Isabey from the Propert collection, and portraits of Napoleon I., Madame de Pompadour, Francis II., Madame du Barry, and the Duchesse d'Angoulême (Plate XC., fig. 4).

He has some fine examples of the work of Bone, and some by Zincke, an interesting portrait of Abdul Khan by Wood, a fine portrait of James Masterman by Smart, a good example of the work of Nathaniel Dixon representing Catharine of Braganza, a portrait of Richard Cromwell by Samuel Cooper, a good portrait of the Countess of Essex by Bernard Lens, and a portrait of the wife of Bernard Lens by A. B. Lens.

He has also miniatures by Kneller, some fine snuff-boxes with miniature portraits, and several other very precious works.

Whitehead  
collection

One of the largest collections of miniatures ever formed by an amateur was got together by Mr. J. W. Whitehead. He has had many hundreds of important miniatures in his collection, and still has a considerable number, representing all the chief masters. From time to time he has disposed of miniatures to other collectors, and many of the choicest examples which belong to Mr. Pierpont Morgan were originally in Mr. Whitehead's possession; but he still continues to purchase, and his collection is large and varied. He has a long range of works in enamel, comprising examples of almost all the chief masters, but is especially rich in miniatures of the eighteenth century (Plate LXIX., fig. 3), and has in his collection miniatures by Sullivan, Smart, Plimer, and Edridge. He has also a considerable number of foreign works by the best French and German painters. In his time he has owned some of the most notable miniatures that have come into the market. Queen Elizabeth's Prayer-book passed through his hands, and also one of the best portraits of Hilliard; and he had at one time the only example of the work of Cosway I have ever seen signed with a genuine signature on the face. It had also an equally genuine signature on the back. Mr. Whitehead showed his collection in 1892 at the gallery of the Fine Art Society, exhibiting nearly five hundred works, and Mrs. Norman Grosvenor wrote an interesting introduction to the catalogue.

The late Dr.  
Propert

His great rival was Dr. Propert, the author of the "History of Miniature Art"; but Dr. Propert never attempted to compete with Mr.

Whitehead as regards the number of miniatures in his collection. He did, however, compete with him in quality, and when the Propert collection was exhibited at the gallery of the Fine Art Society in 1897 and dispersed, the catalogue of about three hundred miniatures included some of the finest examples that have ever fallen into the hands of a collector.

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Notable  
Collectors  
and the  
Chief Col-  
lections

There were specimens of almost every great master from the time of Holbein, Clouet, Cranach, Hilliard, Oliver, and Cooper (Plate XXXVII., figs. 1 and 2), down to that of the minor masters of the eighteenth century; and almost all the chief foreign painters—Liotard, Hall, Dumont, Augustin, Aubry, Fragonard, Isabey, Füger, Petitot, and Prieur—were very well represented. A privately printed catalogue of the collection was issued by Dr. Propert in 1896, but the catalogue prepared by the Fine Art Society in the following year contains more miniatures and is fuller of detail respecting them. All were eventually scattered into the great collections of England and America.

Dr. Propert was particularly rich in the work of Cosway, and he owned the miniature portrait of Lady Berwick, the last portrait the artist painted, and with it a letter identifying whom it represented and giving its date, proving that the artist painted it when he was seventy-six years old. He had some remarkable works by Ozias Humphrey, Shelley, Nixon, and Grimaldi; and five by the younger Petitot, two of them being pencil and Indian ink sketches for miniatures, signed, while another, a water-colour drawing of Charles II. on vellum, was signed by Petitot the elder and dated 1665. A portrait of Henrietta Maria, in oil on copper, he attributed to Van Dyck; and two, representing Queen Mary and Queen Elizabeth, he believed were the work of Sir Antonio More. There has probably never been got together a private collection so numerous in examples of the finest work of each of the great masters.

There is a very large collection belonging to Mr. Julian Senior, particularly rich in eighteenth-century English miniatures. Some of its Cosways are of remarkable beauty; and, as Mr. Senior has never spared cost in obtaining fine miniatures, his collection, a very large and varied one, includes works by most of the eminent artists.

Senior  
collection

Amongst collectors Mr. Henry Drake must not be overlooked, as he was one of those wise men who began collecting long before there was any rage for miniatures, and when very few people had recognized their value and their beauty. He has a great many works by Cosway, including the remarkable unfinished portrait of Mrs. Whittington with the inscription on the back of it, already mentioned. By Andrew Plimer he has some very fine examples, and he has also miniatures by Engleheart, Edridge, Smart, Hone, Isabey, Füger, Sicardi, and Bone.

Drake  
collection

One of the special treasures of his collection is a portrait of Philip and Mary, attributed to Holbein.

Lord North possesses the remaining miniatures of the series of Coutts portraits by Cosway, some of which belong to Baroness Burdett-Coutts.

North  
collection

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Notable  
Collectors  
and the  
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lections

Sinclair  
collection  
Wharncliffe  
collection  
Tweedmouth  
collection

Ancaster,  
Gwydyr,  
Burrell, and  
Crutchley  
collections

Manchester,  
Nevill,  
Arundel,  
Williams,  
Tolstoi,  
Powis,  
Knollys,  
Wellington,  
Rose, and  
Salting  
collections

Hodgkins  
collection

Tomkinson  
collection

Sir Tollemache Sinclair has a large collection of miniature portraits of ladies only, including many of the finest pictures of well-known ladies of easy virtue, painted by the leading French miniaturists.

Lord Wharncliffe has a very fine series of eighteenth-century portraits, including some specially remarkable works by Plimer, Cosway, Engleheart, and Grimaldi.

The collection formed by Sir Dudley Coutts Marjoribanks now belongs to Lord Tweedmouth, and is remarkable for its long series of pencil drawings by Cosway. Sir Coutts Marjoribanks purchased one of Cosway's sketch-books, and had the sketches very judiciously framed and mounted in cases. There are, especially, two cases containing thirty-one sketches for portraits, all of which have been engraved, and they are of the greatest possible interest for comparison with the engravings.

Lord Tweedmouth has half-a-dozen finished miniatures by Cosway, including a beautiful portrait of Grace Dalrymple, the celebrated beauty, and a fine miniature of Mrs. Fitzherbert, signed and dated 1788.

As already mentioned, some of the choicest examples of the work of Cosway belong to the Earl of Ancaster (Plate LVIII.), and there are miniatures by the same artist in the possession of the various families allied to his, those of Lord Gwydyr, Mr. Burrell (Plate LVII., figs. 5 and 6), Mrs. Crutchley, and others.

Amongst other persons who own fine miniatures may be mentioned the Duke of Manchester, Lady Dorothy Nevill, Lord Arundel of Wardour, Colonel E. W. Williams, Countess Tolstoi, the Earl of Powis, Lord Knollys, the Duke of Wellington, and Sir Philip Rose.

A collector who must not be forgotten is Mr. George Salting. His collection is not a large one, but it is of the choicest possible quality. He owns what I consider to be the finest Smart (Plate LXXI., fig. 2), and many others by this master (see Plate LXXI.); and he has also the most beautiful examples of the work of Nathaniel Plimer (Plate LXVII., figs. 10, 12, and 13) I have ever seen. Beyond these he has several very fine Cosways and some almost perfect Englehearts, together with representative examples of the work of some of the lesser known English miniature painters, and he owns besides a few fine foreign works.

Mr. E. M. Hodgkins has for a long time been a collector, and has in his private collection some fine examples of English work. Few men are better able to identify a miniature than he is, and I am grateful to him for the permission he has so readily given me of illustrating (see Plates LVII., LX., LXII., LXV., LXIX., LXX., LXXII., LXXIII., LXXIV. and LXXV.) many of his choicest miniatures by various masters.

There are some fine miniatures at Franche Hall, near Kidderminster, belonging to Mr. Tomkinson. He purchased largely from the Propert and other celebrated collections, and has gathered together a choice series of miniatures, mostly of English work, including amongst them examples of

the work of Cosway, Engleheart, and the Plimers. A very lovely Cosway from his collection is to be found on Plate LVIIIA., fig. 4.

His near neighbour, Mr. Knight, has some examples of the work of Samuel Cooper.

There are some interesting miniatures belonging to Miss Swinburne (Plate LVI., fig. 9); Viscount Cobham possesses some fine ones (Plate LVI., fig. 1); some lovely Cosways belong to the Morland family (Plate LVII., fig. 2); several delightful works are at Serlby Hall, belonging to Viscountess Galway, amongst which is a portrait figured on Plate LXV.; and a few fine ones belong to Lord Ronald Sutherland Gower, notable amongst which is the fine work by Robertson to be found on Plate LXVIII.

Lord Hothfield is one of the important collectors who must not be forgotten, especially as in his cases there are many works of the minor masters of the eighteenth century, some of the greatest rarity. A series of the more remarkable of his treasures will be found on Plate LXIV., and other works from the same collection on Plates LXVII., LXX. and XCII.

Sir Spencer Walpole has some delightful Smarts and an interesting Plimer group, which will be found upon Plates LXII. and LXXI.

Mr. Marshall Hall has a large and choice collection of miniatures, and some special examples from it appear on Plates LXVII., LXIX. and LXXII. The Plimer family own the most notable works by Andrew Plimer, which have never passed out of their hands, and two are illustrated on Plate LXI., figs. 4 and 5.

Lord and Lady Currie are enthusiastic collectors of the works of Cosway, Plimer, and Engleheart, and have altogether some very choice examples of these masters, besides being the owners of what is certainly the finest series of the engravings after Cosway ever brought together. Two of Lady Currie's miniatures appear on Plate LX.

Mr. George Hilditch has a small but choice collection, including one very fine Cosway.

The writer has a few in his own collection worthy of notice, including one fine work by Plimer and another not so good, two Cosways, and some other miniatures depicted on Plates LXIII., LXVI. and LXXVIII., as well as the drawing of Charles II. by Loggan, on Plate XXXII., fig. 3.

There is no national collection of miniatures. There are a very few at the National Gallery, not much more than a dozen, and those are of small importance, and contained in a little room opening out of the Turner Gallery. There are a few at the National Portrait Gallery, but they have been selected more on account of the persons whom they represent than by reason of the artists who painted them; and, although they are important, they by no means represent the national art at its best. They include one portrait by Hilliard representing Queen Elizabeth (Plate VIII., fig. 6); one by Cooper representing Cromwell; three which are given to Hoskins; a fine one of Drummond, attributed to George

Chap. XVIII  
Notable  
Collectors

and the  
Chief Col-  
lections

Knight,  
Swinburne,  
Cobham,  
Galway, and  
Sutherland  
Gower  
collections

Hothfield  
collection

Walpole  
collection

Marshall Hall  
collection

Currie  
collection

Hilditch  
collection

Williamson  
collection

National  
Gallery

National  
Portrait  
Gallery

Chap. XVIII Jamesone; and two portraits by Cosway; and there are also several works  
Notable  
Collectors  
and the  
Chief Col-  
lections  
Wallace  
Gallery

by David Loggan.

The only notable collection of miniatures always accessible to the public is that at Hertford House. It is almost exclusively the work of foreign artists; there are a great many portraits by Hall, and examples of almost every great French artist of the seventeenth and eighteenth centuries, as well as miniatures painted by German and Russian artists (see Plates LXXXVIII., LXXXIX., XCI., XCII. and XCIII., and Plate LXXXIII., fig. 2). A few English works are in the collection, portraits by Holbein, already mentioned, and one of Oliver Cromwell. There are fine examples of the work of Cosway, Engleheart and Ozias Humphrey, a miniature by Hilliard, two by Flatman, more than one by Cooper, and one at least by Mrs. Mee; but out of the two hundred and fifty miniatures by far the larger proportion are French. The collection is in course of arrangement, and a catalogue of it is being prepared.

Oxford  
University  
Galleries

The collection in the Oxford University Galleries may be considered as a semi-public collection. It had its origin in the bequest of the late Rev. W. Bentinck Hawkins, and is especially rich in the work of the English enamellers. It has been arranged and catalogued by the assistant keeper of the Ashmolean Museum, Mr. C. F. Bell, and I am indebted to him for having pointed out some of the notable works in the cases. By the special permission of the University, several of the finest works find a place in the illustrations of this book (see Plates LXXXII., LXXXIII., LXXXIV., LXXXV., and Plate LXXXIII., fig. 4, and Plate XCII., fig. 4), notably the miniatures by Cooper, and the finest enamels, not forgetting the works of Hatfield, Craft and Boit, and the very interesting Early English enamel of Oliver Cromwell.

Victoria and  
Albert  
Museum

At the Victoria and Albert Museum, South Kensington, there are a good many miniatures representing many schools and periods, but very few of them are of importance. To the works of Cooper, and to the series attributed to Cooper, but which I give to Mrs. Rosse (Plate XXVII.), reference has already been made in detail. In their proper places, also, I have alluded to the miniatures by Ross, Bogle, Buck, Hargraves, Essex, Shelley, and other painters (see Plates LXIII., LXVI. and LXXVII.).

In the Jones division of the museum there is a far more important series, including, as has already been said, many works by Petitot, and some remarkably fine English miniatures.

British  
Museum

At the British Museum, in the Print Room, there are a number of pencil drawings by various miniature painters, including some exquisite examples of the work of Smart (Plate LXXIV.), Edridge, and Cosway.

“Holburne of  
Menstrie”  
Museum

There is an important collection of miniatures to be seen at Bath, preserved in the “Holburne of Menstrie” Art Museum. There are about a hundred and fifty in all, many of them early miniatures; and there are examples of the work of Cooper, Edridge, Engleheart, Cosway, Ozias Humphrey, Mrs. Cosway, Bogle, Spicer, Bone, Mrs. Mee, and the Bath

painters Daniel and Jagger. The most important exhibit, however, consists of twelve beautiful portraits by T. Forster, in pencil on vellum, representing Commissary Crawford, Dr. Richard Adams, Ishack Pereyra (dated 1696), Dr. Peter Birch, George Clarke, "the Ladye Clarke (*ob. 1695*)," Robert Lord Lucas, Archbishop Usher (dated 1698), Colonel Edward Purcell, Major-General Trelawny, Lord Chief Justice Hely, and John Holworthy.

There are a few important miniatures in the Bowes Museum at Barnard Castle.

In the National Gallery of Ireland there are several examples of the work of John Comerford, especially a frame containing nine unfinished miniatures found in the artist's studio after his death, including portraits of the Hon. Judge Kelly, Sir Thomas Esmonde, Richard Power, and Mr. Trench. In the same gallery in Dublin there is a portrait by Comerford of John Shears, a leader of the United Irishmen, and also one in black chalk of Dr. Copinger, the Catholic Bishop of Ross. On the whole, however, the Irish painters are not so well represented as they might be. They constitute quite a group by themselves, and such painters as Comerford, Horace Hone, Chinney, and Lover deserve to be better known. At the second winter exhibition of the Royal Hibernian Academy of Arts there was brought together a collection of about one hundred miniatures, including some very fine works by these artists, and also some charming examples of the work of Cosway. The collection well repaid attention, and was particularly illuminating with regard to Comerford, the beauty of whose work had not before been recognized by inhabitants of Dublin.

Of the collections abroad, by far the most important is the one belonging to the Queen of Holland, to which some special attention has already been given (see pages 34, 35, and 80, vol. i.). It comprises about four hundred miniatures, and includes fine examples of the work of the earliest English miniature painters, Holbein, the Olivers, and the two Coopers. There are also works by Hoskins, Cosway, Bone, Robertson, and Murphy. Miniatures by almost all the chief of the foreign artists are to be seen, amongst the number being Hall, Petitot, Lundens, La Tour, and Füger, while, as might be expected, the painters of the Netherlands are well represented also.

The collection is a series of portraits of members of the family of Orange-Nassau for the most part, but it includes many interesting portraits of statesmen, sovereigns, and notable personages belonging to England, Württemberg, Baden, Saxony, Prussia, the two Sicilies and the Papal States, Denmark, France, and Russia, and very many of its chief treasures have been presents made to the reigning princes of the Netherlands.

The whole collection is now in course of rearrangement, and a catalogue is being prepared by Colonel Le Bas, who has charge of it.

There is a very important collection (see Plates XVII., XLI., XLVI. and XLIX.) in the Rijks Museum at Amsterdam, of which a new catalogue, in Dutch, was issued in January of this year. The two finest

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lections

Barnard  
Castle

National  
Gallery of  
Ireland

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Notable  
Collectors  
and the  
Chief Col-  
lections**

miniatures are the large ones of Charles II. by Cooper and Henrietta Maria by Hoskins, to which reference has already been made. There are five works by Hilliard, two very important ones by Alexander Cooper, one of which represents James II., four by Samuel Cooper, two by David Des Granges, two by Flatman, a fine one of William III. by Lawrence Crosse, an interesting unfinished one of the same monarch and Queen Mary by Peter Hoadly, three by Isaac Oliver, and half-a-dozen by his son Peter, a fine example of the work of Christian Richter, a good one by Liotard, several examples by Petitot, an important work by Henri Van Blarenberghe, a signed one by Benjamin Arlaud, a portrait which is supposed to represent Wilmot, Lord Rochester, and which is by Edmund Ashfield (misspelt in the catalogue as Edmund Ashville), and a great many miniatures which cannot be identified. Amongst the puzzling ones is a portrait of Charles II., which appears to be signed "Nhac. F. 165" (Plate XLVII., fig. 10). This signature I am quite unable to identify. The portrait of the same King by Samuel Cooper is a signed one dated 1665.

**Berlin**

The collection belonging to the German Emperor is remarkable especially for containing the famous series of portraits by Alexander Cooper mentioned on pages 78, 79, and 80 of vol. i. and illustrated in this work. The rest of the collection is to a large extent the work of German artists. There are some good miniatures by Füger, some splendid enamels and some magnificent snuff-boxes, presents from other European sovereigns. The work of many of the leading French enamellers is well represented, and there are a few English miniatures of the eighteenth century.

**Louvre**

There is a great collection at the Louvre, specially rich, as might be expected, in the works of Petitot (see Plate LXXIX.) and of those enamellers who followed him.

**Vienna  
Uffizi  
Pitti**

There are some very fine miniatures in Vienna, now being carefully catalogued by the Lord Chamberlain, and many in Italy, in the Uffizi and in the Pitti palaces (see Plates XCIX., XCIX. and C.).

**Hermitage  
Winter Palace**

In Russia the chief collection is divided between the Hermitage and the Winter Palace, and in snuff-boxes, with portraits painted upon them by the leading French artists, it is unrivalled in Europe. It is a very large collection (see Plates CII. and CIII.), and has only been roughly inventoried, and in this rough inventory there are unfortunately scores of mistakes. No collection in Europe stands in such urgent need of a careful catalogue as does the collection belonging to the Tsar. It has many very fine examples in it, especially of the work of French artists, but they are wrongly named and wrongly ascribed, and are not in chronological order, but scattered in various cases in Peter the Great's Gallery and in the reception rooms of the Winter Palace, while a large number of them find a temporary resting-place in the drawers of a large cabinet of portfolios in the library over the Hermitage Gallery.

Unluckily a large number of the miniatures have no names to them, but some could be identified by the engravings in the same museum, and

at least they might be grouped according to the artists who painted them or the periods in which they were painted.

There are a few private collectors in Russia who have fine miniatures, and perhaps La Princesse Youssoupoff, Comtesse Soumarokoff-Elston, is one of the chief.

In Finland there is a great collector, Monsieur Paul Sinebrychoff, and I am indebted to him for much assistance and information. Several of his miniatures are illustrated in this work (see especially Plate CI.).

In Sweden (see Plates XCIV., XCV. and XCVI.) there are two notable public collections, one in the National Museum, and the other, a small one, in the Historical Museum; and there are several private collectors who have some choice examples (see pages 81 and 92).

The Swedish collections are rich in the work of Hall, Gillberg, and other important native artists. They also contain some few fine English miniatures and some French works; but their chief interest consists in the light which they throw upon the intercourse between England and Scandinavia in Stuart times, and the connection of the leading artists of England with the Courts of Sweden and Denmark.

In Denmark both the Crown Princess and Prince Hans have extensive collections, and at the Rosenborg Palace is a very important national collection, particularly rich in fine enamels (see pages 90 and 91).

A small collection of miniatures is to be found also at Frederiksborg Castle, in rooms 47 and 50. Many of them have come to the collection by bequest from Miss Rijsbrigh, Miss Gerner, and Mr. C. P. Schiønning, and all are the work of Swedish artists. In the collection are one or two delightful portraits in pencil and some portraits in ivory and wax. The portraits are all of Swedish notabilities—ministers, soldiers, sailors, professors, chamberlains, architects, and artists—and perhaps the finest are those by Hagelberg, Müller, Abilgaard, and Lode.

In Norway there are a few miniatures in a private collection in Bergen.

There are several private collections at the Hague and at Amsterdam, several also at Brussels, one very notable one belonging to Herr Jaffé at Hamburg, and Mr. Lehmann at Frankfurt has some exceedingly choice examples representing both English and foreign schools.

There are a few miniatures to be seen in Seville, and a few in Madrid.

There is an important private collection in Moscow, and there is a large private collection in Switzerland.

Most of these various collections, through the kindness of their respective owners, I have been able to see.

There are a great many collectors in the United States, and chief amongst them is Mr. George Gould, who purchased largely from the Joseph collection, and who owns the wonderful group of three girls, the finest miniature ever painted by Andrew Plimer.

Mr. Blacque of New York has also some very good miniatures.

### Chap. XVIII

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Collectors  
and the  
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lections

Youssoupoff  
collection  
Sinebrychoff  
collection

Sweden

## CHAPTER XIX.—THE LITERATURE OF THE SUBJECT



INCE the first volume of this book was printed, my friend Mr. Martin Hardie, of the Art Library, South Kensington, who has been working for me amongst the manuscripts of the British Museum, has made a discovery as to the manuscript entitled "Miniatura" which entirely upsets the theory enunciated in Chapter III. as to the authorship of this important essay. He has discovered that there are several copies of this manuscript in existence, each of them varying, and each derived from a common source, and he has carefully collated not only the copies in the British Museum and the one at South Kensington, but the original, from which they are all taken, at the Bodleian.

He is, therefore, responsible for the following account of these various manuscripts, and in two appendices to this book there are several important extracts copied from the essays which will be found of the deepest importance.

I am warmly indebted to him for all the care he has taken in examining these manuscripts for me and in clearing up the vexed question of their authorship.

The manuscript (Tann. 326) in the Bodleian Library is one of the most interesting and valuable pieces of evidence in connection with the early history of miniature painting, and in dealing with the literature of the art it may well occupy the place of first importance.

It bears the title "Miniatura, or the Art of Limming," and was certainly written by Edward Norgate. In face of its obvious importance as a contemporary document dealing with the work of the early miniaturists, it is somewhat curious that it has never been published. Walpole does not seem to have been acquainted with it, though Dallaway, in his notes to the "Anecdotes of Painting," makes frequent reference to it.

There is no date attached to the manuscript itself, and it seems impossible to say where Dallaway in his notes obtained authority for dating it July 8th, 1654. There would appear to be some mistake in this, for the dedication is to Henry Frederick, Earl of Arundel, who died in 1652. On the strength also of the date 1654, Dallaway disputes Fuller's statement that Norgate died in 1650. The character of the actual writing is sufficient evidence to an expert that the manuscript was written in 1650, or shortly before. Moreover, Henry Frederick did not succeed his father as Duke of Arundel till 1646, so that the treatise was presumably written between 1646 and 1650. The actual year is a matter of small moment, and the fact remains that we have here an autograph document by a man

who was himself a miniature painter of repute, and had an intimate acquaintance with Cooper, Isaac and Peter Oliver, Cleyn, Hoskins, and the rest of their school.

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Norgate begins his treatise with the statement that it was originally written more than twenty years before, at the instance of Sir Theodore Mayerne. It is known that Norgate in his younger days was under the patronage of Thomas, Earl of Arundel, the famous "father of *verru*," and that before he became Windsor Herald in the College of Arms he instructed the Earl of Arundel's sons, Henry Frederick (born 1608) and William (born 1614), in the art of heraldic painting. It may well be supposed, then, that the time of the original compilation of this treatise, especially in view of its dedication to Henry Frederick, Earl of Arundel, was when Norgate was acting as his instructor.

After dealing generally with the various colours, their nature and properties, and the method of washing or grinding them, the author passes to his three main divisions—pictures by the life, landscapes, and histories. He gives advice as to the choosing of brushes, and the preparation of the vellum or parchment on which to paint. In the case of portraits he describes in full the exact procedure at each of the three requisite sittings, and follows the same method with the various "grounds" in the painting of landscape and history. At the close are appended some general observations and a number of recipes for different colours.

There is no space here to dwell on the excellence of Norgate's style. One notable point is the flavour of simple piety that runs throughout the work. We find in Norgate, as in his contemporary Isaac Walton, a quaint blending of moral worthiness and excellence of craftsmanship. Note-worthy also is his reverence for Nature as the artist's final court of appeal. Again and again he urges the painter to go direct to Nature, "observing the Life which must be your Load-starr"; or, "you will presently see what an excellent precedent the life is, there being no instruction nor demonstration like it"; or, "there cannot be imagined a nearer certain or more infallible direction than a diligent observation of the Life."

The preface of the manuscript is as follows, and some of the most important passages, together with the full title, are quoted in full in Appendix I.

#### PREFACE

To the Right Honorable my singular good Lord Henry Howard, Earle of Arundell and Surrey, Lord Howard Fitzalan, Montravers, Mowbray, Segrave, and Baron of Gower, Knight of the Noble Order of the Bath, etc.

#### MY MOST NOBLE LORD,

At the request of a deserving friend I wrote this discourse many years agoe, since which time it hath broke forth and become a wanderer and some imperfect Copies have appeared under another name without my knowledge or consent. Whereupon perusing my former notes I have recollecte sure observations, as on this side and beyonde the Mountaines I had learnt bought or borrowed upon this Argument. Being confident that where there are noblemen or peaceable times an Art soe innocent, a decoration soe inoffensive and ingenious cannot but find acceptation or excuse. I have therefore presumed humbly to beseech your Lordship, that are the

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Patron and Maecenas of Arts, to accept and patronize this discourse, such as it is. And since by soe many, soe very many obligations, I am soe extreamly bound to your Lordship as is above my merit to deserve or abilitie to acknowledge, be pleased with your Accustomed noble Candor to passe by and pardon the ill contrivement of this small peece of Art, which in how homely a dress soever it appeares, is honest and true.

Your Lordship knows well there is fate of Books as well as of men, and so some come into the world in ill times as bad as dwell by ill neighbours. Jan de Seres tells us of the French King Henry the third *qu'il était fort bon prince mais son regne est advenu en un fort mauvais temps.*

If this discourse have the same fortune, I can be but sorry for what I cannot prevent. But let the Times or men that make them soe be bad as any shall please to imagine, my care and confidence shall bee that an honest Argument cannot miscarry under soe noble a protection as your Lordships. Soe craving pardon on this presumption, with remembrance of my ever desired duty and service to your most vertuous and excellent Lady the Noble Countesse of Arundell and Surrey, I humbly take my leave, remaining

Your Lordships most  
affectionate and humble  
Servant  
E. N.

In the British Museum there is another manuscript (Add. 12461), bearing exactly the same title. For many reasons, and particularly in view of Norgate's dedication quoted above, this second manuscript is of peculiar interest. Its full title and dedication are as follows:

MINIATURA  
OR  
THE ART OF LIMMING

The maner and use of the Colours both for Picture by y<sup>e</sup> life, Landskip, History.

To the most hopefull and pious Lady,  
M<sup>r</sup> Mary Fairfax, Sole daughter and  
heire to the Right Honorable Thomas  
Lord Fairfax, I humbly make bold  
to dedicate these rare and  
choice Secrets to your honour.

HONORED M<sup>r</sup>s,

This Manuscript being the choice collections of Secrets in the noble art of Miniatura or Limming that in all my travells I could learne or observe for love or money, I have humbly made bold to dedicate to your honour, and think me obliged to leave them to posterity by your Honours Merret, and without detraction to leave soe many Experimental Secrets by noe man was collected together. These when your Honour shal be pleased to bestowe on posterity remaines wholly upon your Honours pleasure, being the humble Duty of

Your Honours  
obliged Servant  
DANIEL KING.

The date at which King wrote this manuscript can readily be settled. Lady Mary Fairfax was born in 1638, and married the Duke of Buckingham in 1657. Say that she reached years of discretion in 1653, and the date of the manuscript must lie between 1653 and 1657. On comparing this treatise with Norgate's we are at once face to face with the fact that here is one of those imperfect copies which Norgate mentions as having appeared under another name without his knowledge or consent. In his notes on Walpole's "Anecdotes," Dallaway frequently refers to Norgate's manuscript, and under Walpole's reference to Daniel King gives King the

credit for this treatise, but he entirely fails to connect the two. King's Chap. XIX work is not an exact copy of Norgate's Bodleian manuscript written about 1650. The whole arrangement, however, is the same; and line upon line, page after page, are absolutely identical. Here and there sufficient variations occur to make it the more certain that the manuscript is a copy of Norgate's earlier and more imperfect work. There is not a shadow of doubt but that King pirated the whole. The reader cannot but be amused at the unblushing boldness with which he assumes credit for all the secrets that he has learned or observed for love or money, and at the cool effrontery with which he condescends to bestow his work upon posterity.

A perusal of the whole treatise shows that the writer was a skilled miniaturist, with a sound knowledge of oil painting as well. He was personally acquainted with Rubens and some Italian masters; he had travelled in Italy, "beyonde the Mountaines," and had visited Rome, and seen the treasures of the Vatican and the Cardinals' palaces. All this fits in excellently with what is known of Norgate. He was employed in 1639 to 1640 to negotiate the purchase of pictures for the cabinet of Queen Henrietta Maria at Greenwich, and had a personal interview with Rubens at Brussels. In a similar capacity he visited Italy on behalf of his patron, Lord Arundel. Daniel King, on the other hand, was apprenticed for ten years to Randle Holme, a well-known genealogist and heraldic painter of Chester. In Chester King remained till he came to London in 1656, and published several works containing series of engravings executed by himself. One of these was "The Vale Royall of England," for which King wrote the preface only. Sir William Dugdale states that King was not able to write one word of true English, being "a most ignorant silly fellow," and moreover "an arrant knave." The first part of this remark goes to prove finally that King was not the real author of the "Minatura," and the second part amply accounts for his bare-faced claim to the authorship. Yet, when all his claims are rejected, there remains the interesting fact that King had a certain appreciation and knowledge of the art of miniature painting, and that he probably gave lessons to the Lady Mary Fairfax who later became Duchess of Buckingham.

The extracts from King's manuscript which appear in Appendix II. give a clear idea of the technique of miniature painting in the early part of the seventeenth century, and, as has been said, are substantially the same as in Norgate's original work.

The history of "Minatura" is not even yet complete. Codex A and Codex B, as they would technically be called, being now disposed of, we come to three more "imperfect copies" in the British Museum, and another in the National Art Library at South Kensington. All of these are practically identical with Codex A, and obviously have their common source in the first manuscript by Norgate, which "broke forth and became a wanderer." The most important (Codex C we may call it) is that known as Harl. 6000—"An exact and Compendious Discours concerning the Art

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of Miniatura or Limning, the names, Nature and properties of the Coullours, the order to be observed in preparing and using them both for Picture by the Life, Landscape, and Historyes." Perhaps it is the fact of this being contained in the printed catalogue of Harleian Manuscripts that has caused it to appear more in evidence. At any rate, one or two stock phrases from it have been handed down the line of torch-bearers who have written on painting without verifying their reference or comparing the other manuscripts. Dallaway had some knowledge of it, but in his notes on the "Anecdotes of Painting" he refers on the same page (1849 ed., vol. i., p. 84) to this and the Bodleian manuscript as if they were entirely distinct and different, and later in a further note to the King manuscript as if it had no connection with either. Of the Harleian manuscript he writes that "no clue offers itself by which we may discover the author of this manuscript." Mr. Lionel Cust, in his article on Oliver in the "Dictionary of National Biography," vol. xlii. (see vol. i., page 22, of this work), takes note of this manuscript with its reference to the author's cousin, the "late Isaac Oliver," and proceeds, as I have shown in Chapter III., to base upon this an ingenious but, as now proved, a fanciful theory that the author was John De Critz. This manuscript, it should be added, is shown by the writing to be quite as early as the King copy, possibly even earlier.

Another copy (Add. 34120), written some twenty years later, bears the title "The Art of Limeinge. An Excellent, an Expert and Compendious Discourse concerning the art of Miniatura or Limeinge, the names natures and Properties of the Coloures, the Order to be observed in the preparing and hueing them both for Pictures by the Life as also Landskip and History." At the end is the colophon "Michaell Uffington fecit," and this is followed by various recipes for preparing cloves and starch, making wax-work images, dyeing straws, etc., as well as for medical remedies, the principal ingredient in which is invariably a gallon of strong ale or beer.

The next copy (Harl. 6376) was written about the same time as the last-mentioned, and is entitled simply "The Art of Limning either by the Life, Landscape, or Histories." On the fly-leaf is the note: "Henry Gyles' Booke. Lent to S<sup>r</sup> John Middleton, June y<sup>e</sup> 7<sup>th</sup> 1702." This Henry Gyles was the famous glass painter; he drew well in crayons and perhaps was an early dabbler in mezzotint. The copy is based entirely on the earlier treatise, but the writer has remodelled it, and made additions with some freedom. His opening words read well, and are worth quoting:

Limning is an art of curious working in water Colours. You may well say of curious working, for there is no Art wherein Curiosity can be more expressed than in the Art of Limning. Hee that is desirous to be an Artist to excell in this excellent Art must begin betimes when he is young, for it will take a man's whole life time to attain to perfection. And yet many Thousands come far short of it. Therefore he ought to have a strong imagination, a good invention, a deep judgment, yea and a naturall inclination to drawing.

There is also an almost contemporary copy in the possession of the Royal Society amongst the Arundel Manuscripts. It is dated July 19th,

1657, and has the full title and the author's name, "By E. Norgate, Dedicated to the right honourable the Earle of Arundell and Surrey," but not the full dedication.

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The copy at South Kensington is an eighteenth-century transcript. Its chief value lies in its excellent contemporary binding, and also in the fact that it is written in a clear hand, very different from the crabbed characters of the earlier manuscripts.

There are a great many books which deal with miniatures, and instead of detailing them in dry bibliographical fashion it may be more interesting to refer to them at greater length. The student who desires to get all the information obtainable respecting the artists who painted miniatures will find it absolutely necessary to acquire Walpole's "Anecdotes of Painting in England" and Edwards's "Anecdotes of Painters," which was intended as a continuation of Walpole's book. The most complete edition of Walpole is that issued with additional notes by Dallaway, and revised with still more notes by Wornum. It is in three volumes, and is indispensable in the study of our native painters. Edwards's book is a small quarto issued in 1808, and in its three hundred and twenty pages it contains many pieces of important information to be found in no other work. Supplementary to these volumes are the two books of John Thomas Smith, one called "Nollekens and his Times," containing memoirs of several contemporary artists, and the other "A Book for a Rainy Day," issued in 1845, and full of interesting anecdotes. It is from these and occasionally from Walpole's letters that most of our knowledge respecting the earlier artists is obtained, and they have been laid under heavy contribution by all the writers on the subject. The owner of Strawberry Hill purchased the manuscripts of the indefatigable George Vertue after Vertue's death, and they formed the basis of his book; he also rescued information from oblivion that even the industrious Vertue had omitted to record, and in addition was able to bring down Vertue's information to a later date, and added notes relating to the specimens by each master contained in his own wonderful collection.

A complete series of the catalogues of the Royal Academy is also of the utmost importance to the collector of miniatures, that he may be able by them to identify exhibited works. As a key to the catalogues of the Academy, the "Dictionary of Artists who have exhibited works in the principal London exhibitions from 1760 to 1893," which was compiled by Mr. Algernon Graves, and issued in a third edition with additions and corrections in 1901, is invaluable. It enables the student to trace with ease how many works have been exhibited by each artist, and in what exhibitions they were shown. The catalogues of the earlier exhibitions, such as those of the Society of Artists and the Free Society, are exceedingly difficult to acquire, but they may be consulted in various libraries.

Of more modern books dealing with the biographies of miniature

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painters, two works by Samuel and Richard Redgrave, "A Dictionary of Artists of the English School," 1878, and "A Century of Painters of the English School," 1890, will be found most useful. They, however, refer only to English artists; but the painters of all schools are described in Bryan's "Dictionary of Painters and Engravers," a new edition of which, in five volumes, under the editorship of the present writer, is now in course of issue. In a few instances Ottley's "Dictionary of Recent and Living Artists," 1876, which was issued as a supplement to Bryan, will be found worth notice, as fuller intelligence is given of some painters in that volume than it was possible to give in so complete a work as Bryan's "Dictionary." The great "Dictionary of National Biography" will not, of course, be overlooked; it, however, refers only to Englishmen, and as it is contained in sixty-three volumes it is rather a serious addition to a small library. The index and epitome volume, however, which was issued in 1903, and which reduces every memoir to about one-fourteenth of the space which it occupies in the entire work, will be found of the utmost value. Such works also as Vasari's "Lives of the Painters," Phillips's "Art Dictionary," and Mariette's "L'Abecedario Pittorico" should be consulted. This last work is an amended issue in 1756 of an earlier work produced nearly a hundred years before, and is a very valuable, though incomplete, biography of painters which was compiled by the great collector of engravings, Pierre Jean Mariette.

With reference to the Continental schools, the "Biographie Universelle," Siret's "Dictionnaire des Peintres," Labarte's "Histoire des Arts Industriels," the same author's "Renaissance des Arts," Lacroix's "Art in the Middle Ages," Wauter's "Flemish School of Painting," Mrs. Mark Pattison's "Renaissance of Art in France," and above all Nagler's "Künstler Lexicon," will be found to be the most useful works of reference. The translation of Lomazzo on "Painting" and Roquet's "State of the Arts in England" have already been alluded to as important treatises which refer to miniature painting. To them should be added Lanzi's "Storia Pittorica dell' Italia"; and another most curious old work of the seventeenth century will be found very useful. It is entitled "The Excellency of the Pen and Pencil," by an anonymous author, and printed by Thomas Ratcliff and Thomas Daniel, and sold by them at the Chyrurgeons Arms and at the Golden Lyon. It is dated 1668.<sup>1</sup> This book is described as "A Work very useful for all Gentlemen, and other Ingenious Spirits, either Artificers or others." Eight pages are devoted to "Miniture," and how to finish a head in three sittings: the first, of two hours; the second, of four or five; and the last, of three hours. The directions are interesting for the indications both for each separate stage in the execution and for the colours to be used: "lake and white mingled," red-lead for the face, "indico blew," umber, ivory-black, "English-oker," with cherry-stone, silver, and "bise." "Landscape" is also dealt with. It is interesting to

<sup>1</sup> *Vide "Magazine of Art," March, 1897.*

observe how, while urging high finish, the author insists on the maintaining of breadth throughout the whole work.

There are two other curious works on the art that will interest the collector: "The School of Miniatures," published in London in 1733, and said to be printed "from an old MS.," of which a copy is in the British Museum, and "Escole de la Mignature," of which the *second* edition was published at Lyons in 1679.

The "Encyclopædia Britannica," Fairholt's "Dictionary of Costume," and the immortal diaries of Evelyn and Pepys will be consulted by the student as a matter of course. Of special biographies of miniature painters, fully illustrated with examples of their finest works, the present writer has already issued three: "Richard Cosway, R.A.," 1897, "George Engleheart," 1902, and "Andrew and Nathaniel Plimer," 1902. His "Handbook of Portrait Miniatures," which was issued in 1897, will also be found to contain a good deal of information which had not previously appeared in any other book. All this information is, however, now absorbed in the present work. Another handbook is now in preparation, and will be issued shortly. The information contained in the works on Cosway, Engleheart, and the brothers Plimer has been derived from family documents to which the author alone had access.

Dr. Propert in 1887 issued his "History of Miniature Art," the first work which dealt seriously with this important branch of art. The volume is a very important one, although most difficult now to obtain. It is richly illustrated, and contains a great deal of information.

Dr. Propert's collection has been dispersed long ago, and knowledge of miniatures has been greatly augmented since his death, so that much more is known of the artists he mentions than was the case when he wrote his book.

Mr. Foster's "British Miniature Painters," 1898, and his more recently issued volumes entitled "Miniature Painters, British and Foreign," will also be found of service to the student.

One of the most useful books for the collector is the catalogue of the exhibition of portrait miniatures at the Burlington Fine Arts Club in 1889. There had been a much more important exhibition of miniatures at South Kensington in 1865, and the catalogue of that exhibition, comprising over three thousand items, is a very useful volume, as it contains references to many miniatures which have never been lent to any exhibition since that time, while some have since been destroyed, and others have left the country. The exhibition, however, that was held at the Burlington Fine Arts Club was much more carefully arranged than the one at South Kensington, and the catalogue contains an important preface dealing with miniatures in general, written by the late Dr. Propert, and a scholarly contribution to the subject. The illustrated edition of the catalogue, an exceedingly scarce and valuable volume, contains very beautiful reproductions of the best works shown in the gallery. If, however,

the collector is unable to acquire that rare book, the ordinary edition of the catalogue without illustrations will be found of great assistance to him.

Very much is to be learned from the privately printed catalogues of various great collections. Of these the chief is the catalogue of the miniatures at Montagu House, compiled in 1896. The catalogue of the pictures at Goodwood, written by the Countess of March in 1879, that of the miniatures at Belvoir Castle, written last year by Lady Victoria Manners and the present writer, and that of the miniatures at Madresfield, compiled by the Countess Beauchamp in 1879, will be found most useful. A privately printed catalogue of the pictures at Sherborne Castle, written in 1862 by Mrs. Portman, contains some references to the celebrated Digby miniatures preserved in that house. Of the Propert collection there was a privately printed catalogue issued by its owner in 1896, and a fuller catalogue of the same collection forms No. 164 of the Fine Art Society's series of catalogues, issued on the occasion of the dispersal of the collection in May, 1897.

Mr. Whitehead's collection was also exhibited at the Fine Art Society's gallery, and a catalogue of it, No. 99, issued in May, 1892, to which was attached an interesting note by the Hon. Mrs. Norman Grosvenor, herself a miniature painter of no mean ability. One more of the Fine Art Society's catalogues, No. 180, issued in May, 1898, refers to miniatures, and contains the record of some belonging to a well-known collector.

The Bohn collection was catalogued by its owner in 1884, and the volume was privately issued. In this catalogue Mr. Bohn refers to the fact that miniatures then were selling at very low prices in consequence of the rising influence of photography. He gathered together nearly five hundred examples of miniature work, and little realized how they would have been appreciated had the collection been retained for a few years longer.

The catalogues of the annual shows of the Amateur Art Exhibition should be obtained and consulted by the student, as in these little exhibitions important works were often shown. The chief ones are as follows:

1893. "John Downman, A.R.A.," compiled by Dr. G. C. Williamson and the Honourable Mrs. James Stuart Wortley. Exhibition at Carlton House Terrace.
1894. "John Russell, R.A.," compiled by Dr. G. C. Williamson. Exhibition at the Imperial Institute.
1895. "Richard Cosway, R.A.," by the same author. Exhibition at Moncorvo House.
1896. "Henry Edridge, A.R.A.," compiled anonymously. Exhibition at 1, Belgrave Square.
1897. "Count D'Orsay and A. E. Chalon, R.A.," compiled anonymously. Exhibition at Sir Julian Goldsmid's house, 105, Piccadilly.

1903. "Andrew and Nathaniel Plimer," compiled by Dr. G. C. Williamson. Exhibition at Surrey House, Marble Arch. Chap. XIX  
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1904. "George Engleheart and John Smart," by the same author. Exhibition at Moncorvo House.

It is also well for the collector to keep an eye on provincial exhibitions; for example, there have been many miniatures shown at the exhibitions of the Sussex branch of the Royal Amateur Art Society, and in 1903 there was an important show of miniatures at an exhibition of arts and crafts at Crediton, and the catalogue is a valuable little work. Other catalogues worth acquiring are those of exhibitions held in aid of the Girls' Friendly Society, especially the one at Spencer House, 1887, and that at 5, St. James's Square, 1889. There are many miniatures described in each of these catalogues.

A privately printed catalogue has been prepared of the important collection Mr. Pierpont Morgan has acquired, certainly the most valuable collection of miniatures brought together in recent years.

The student should not fail to consult the catalogues of the National Gallery, South Kensington, and the Wallace collection, and with regard to the miniatures in the latter place, the best list that can at present be obtained is the one issued in 1874, when Sir Richard Wallace lent most of his treasures to the Bethnal Green Museum. The newly issued catalogue of the pictures at the Rijks Museum, and the catalogues of the museums in Berlin, Stockholm, Copenhagen, Rosenborg, Gryphholm, and other galleries will be found of great service.

If the student desires really to understand the art of miniature painting for himself, he will find the "Letters and Papers of Andrew Robertson," edited by Miss Robertson, a most satisfactory guide. It is an interesting volume, full of valuable material dealing with the history of English art in the eighteenth and nineteenth centuries, and it contains also a treatise on the art by Archibald Robertson of practical value. Another of Robertson's works, entitled "The Art of Seeing," usefully supplements this volume, and to the artist, as well as the collector, both books will be found of value.

The following are some less known works dealing with miniature painting which may be referred to by the student. Most of them can be consulted at the Art Library of the Victoria and Albert Museum.

SANDERSON, WILLIAM. "Graphice. Or, The use of the Pen and Pensill, in Designing, Drawing, and Painting; with an exact Discourse of each of them. As also, Concerning Miniature or Limning, in Water-Colours: The Names, Natures and Properties of Colours: The ordering, preparing, washing and using them, for Pictures of Life, Landskip and History." London: Printed for Robert Crofts, at the signe of the Crown in Chancery-Lane, under Serjeant's Inne, 1658.

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"The Use of the Pensil in the most Excellent Art of Limning in Water-Colours" forms Part II. of this book. Like Salmon's book, it gives directions for what to do at First, Second, and Third Sitting. At the end are some "Excellent Receipts from Mr. Hilliard, that old famous English Limner," for making colours and varnishes.

SCHEFFER, JOHANNES. "Joannis Schefferi Graphice. Id est, De Arte Pingendi Liber Singularis." Nuremberg, 1669.

In Latin. Chap. LV. is headed: "Madidorum pariter est duplex genus, aliud quod praeparatur oleo, aliud, quod aquâ."

Chap. LVI. is headed: "Etiam quod genus aquâ praeparatur, est in dupli differentia, nam aqua ea temperari glutine solet, aut arborum lacrymâ Arabicâ."

SALMON, W. "Polygraphic; or The Art of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Colouring and Dying." London: Printed by E. T. and R. H. for Richard Jones at the Golden Lion in Little-Britain, 1672.

Chap. XV. is "Of Limning and the Materials thereof."

Chaps. XVI.-XXIV. deal with gums and colours.

Chap. XXV. is "Of the Practice of Limning in Miniature, or Drawing of a Face in Colours."

"TRAITÉ de Mignature pour apprendre aisément à peindre sans Maître." Paris, 1684.

Another edition published at the Hague, 1688.

English translation: "The Art of Painting in Miniature; teaching the speedy and perfect acquisition of that art without a master." London, 1729.

Italian translation: "Trattato di Miniatura."

FERRAND, JACQUES PHILIPPE. "L'Art du Feu ou de peindre en Email. Dans lequel on découvre les plus beaux Secrets de cette Science. Avec des Instructions pour peindre, et apprêter les couleurs de Mignature dans leur perfection." Paris, 1721.

"THE ART of Drawing, and Painting in Water-Colours. Whereby a Stranger to those Arts may be immediately render'd capable of Delineating any View or Prospect with the utmost Exactness; of Colouring any Print or Drawing in the most Beautiful Manner; and of taking off Medals. . . . With Instructions for making Transparent Colours of every Sort; partly from some Curious Personages in Holland, France and Italy; but chiefly from a Manuscript of the great Mr. Boyle; particularly a Receipt of that Gentleman's, for making a Blue Colour equal to Ultramarine." The third edition. London: Printed for J. Peele, at Locke's Head, in Amen-Corner, Pater-Noster Row. 1732.

Chap. V. is "Of Colours for illuminating of Prints in the best Manner; or of Painting in Water-Colours."

Chap. VI., "Of Whites for Painting in Miniature."

Chaps. VII. to XVI. deal with different colours, their properties and methods of making them.

There is a quaint note at the end: "If any Gentleman or Lady should meet with any Difficulty in Performing any Thing directed in this Treatise, and will send Word to the Publisher thereof where they may be waited on, the Author will attend them, and shew them how to perform every Experiment herein mentioned, upon a reasonable Satisfaction."

A new edition, illustrated. G. Keith and J. Robinson, London, 1770.

MAGADAN Y GAMARRA, DON JUAN CYRILLO. "Noticia Experimental para practicar La Miniatura, empastado, illuminacion, aguadas, y pastel, escrita par Don J. C. M. y G. Con algunas addiciones a la Cartilla, que imprimiò el año de 1743 con el nombre de Don Cyrilo Gamarra." Madrid, 1754.

"LE MOVEN de devenir Peintre en trois heures. Et d'exécuter au pinceau les Ouvrages des plus grands Maîtres, sans avoir le dessein." (No author's name.) New edition. Amsterdam, 1766.

Not of real technical value. Consists of two chatty dialogues between "M. Vispre" and "La Marquise," in which directions are given for various kinds of painting, the mixing and application of colour, etc.

PILLES, M. de. "Elémens de Peinture Pratique." Nouvelle édition, entièrement repondue, et augmentée considérablement par C. A. Joubert. Amsterdam, Leipzig et Paris, 1766.

Chap. XI. is "De la peinture en miniature," and Chap. XII. "De la peinture en émail."

"TRATTATO di Miniatura. Per imparare facilmente a dipingere senza Maestro; e la dichiarazione di molti Segreti par fare i più bei Colori; colla maniera di far l'oro brunito, l'oro in conchiglie, e la vernice della china." Second edition. Venice, 1766.

BALLARD, CHRISTOPHE. (Name not on title, but ascribed to Ballard. Has also been ascribed to Claude Boutet.) "L'Ecole de la Miniature, ou l'Art d'apprendre à peindre sans Maître, et les Secrets pour faire les plus belles Couleurs." Nouvelle édition. Paris, 1769.

Another edition. Paris, 1782.

VIOLET, P. "Supplément au Traité Élémentaire sur l'art de peindre en Miniature." Rome, 1788.

PAYNE, JOHN. "The Art of Painting in Miniature, on Ivory, in the manner at present practised by the most eminent artists in that profession." Second edition. London: Laurie and Whittle, 1798. (First edition between 1795 and 1797.)

Contains chapters on colours, and instructions in choosing, bleaching, and polishing ivory, and methods of managing the colours at different sittings.

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ture of the  
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PAYNE, JOHN. "The Artist's Assistant in Drawing, Perspective, Etching, Engraving, Mezzotinto-Scraping, Painting on Glass, in Crayons, in Water-Colours, etc." Sixth edition. Laurie and Whittle, 1799. (First edition, c. 1795.)

PAYNE, JOHN. "The Art of Painting in Water Colours; exemplified in Landscapes, Flowers, etc." Tenth edition. Laurie and Whittle, 1797. (First edition, c. 1795.)

TICOZZI, STEFANO. "Il Maestro di Miniatura in Guazzo ed all' Acquerello." Milan, 1820.

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An English translation was published by R. Ackermann, with title: "Letters upon the Art of Miniature Painting. By L. Mansion." London (1822).

KENDRICK, EMMA E. "Conversations on the Art of Miniature Painting; dedicated, with the sanction of Her Grace the Duchess of Portland, to the Hon<sup>ble</sup> Misses Forester." London, 1830.

The author was miniature painter to the King in 1831.

PARSEY, A. "The Art of Miniature Painting on Ivory." London, 1831.

SAINT-VICTOR, LE CHEVALIER. "Aquarelle-miniature perfectionnée." Milan, 1835.

WHITTOCK, N. "The Miniature Painter's Manual." London, 1844.

DAY, CHARLES WILLIAM. "The Art of Miniature Painting." London, 1852.

## CHAPTER XX.—THE COLLECTOR



UCH information as is needed by the collector of miniatures will naturally fall under three heads: first, as to the acquisition of his miniatures; second, as to their preservation; and third, as to the method in which they are to be arranged, catalogued, and studied.

In forming a collection of miniatures there are two methods open to the collector. He may purchase indiscriminately such miniatures as take his fancy, buying with discretion and relying on his own judgement and his own taste, or he may select under the guidance of an expert or a reliable dealer choice examples of the finest masters which come from time to time into the market. The length of his purse will to a great extent decide as to which of these courses he adopts. The desire to obtain a collection of miniatures has increased so rapidly during the past few years that, if the collector wishes to follow the second method to which I have alluded, and to acquire fine examples only, he will need a very capacious purse, or he will find the acquisition of such examples beyond his power. Now that the American millionaire, with his eager desire to acquire fine portraits of English men and women, especially those painted in the eighteenth century, has started collecting miniatures, the ordinary collector is to a great extent shut out from the pursuit where the works of those artists who happen to be the rage are concerned.

The very rich collector will probably at first put himself under the guidance of an expert. If he does not do so he will certainly be the prey of every forger. He will hardly require the information contained in this volume, because he will rely on his adviser rather than on any printed book, and he will be able to form a collection according to the amount of money he is prepared to spend on it. The ordinary collector has, however, no such advantages, nor would I wish that he should have them. The best collection of miniatures is the one formed by the collector himself, acting on his own discretion, purchasing his knowledge often by bitter experience, gradually weeding out such miniatures as are unworthy of a place in his cabinet, and buying from time to time examples of the work of the lesser known painters. Such a collector will not, of course, expect to gather together the finest examples of the great masters; there are but few of them, and they rest in the great collections never likely to come into the market. He may, however, acquire a large, diversified, and very interesting collection of portraits.

In a previous work which I wrote on miniatures, I recommended the collector to buy largely, and to make a point of examining all the

**Chapter XX** miniatures offered for sale in pawn-shops and in the smaller curiosity shops, rather than to frequent the great auction rooms. For this advice I was blamed, but I am disposed to repeat it.

**The Col-  
lector** I believe that more information, especially as to little known artists, can be gained by this method of collecting than by purchasing at Christie's, and very strongly do I urge the collector who is commencing his collection, and who has probably but a small sum to spend upon it, to pursue this method of acquisition. At the larger auction rooms he will no doubt find finer examples, and when he has gained his knowledge, and is prepared to trust his own judgement, he will do well to frequent these sales; but at first I advise him to pursue another course, and gradually to build up his own store of knowledge for himself. It is a truism to say that there is no information so valuable as that which is acquired by careful investigation for oneself, and this is emphasized by the mistakes which a collector is sure to make at the beginning of his career. Let him trust to his own sense of what is interesting and beautiful, and let him carefully examine and study whatever he obtains, finding out all he can about it, and taking each acquisition as the starting-point for a new course of study. Very soon he will begin to appreciate the best of his portraits and to reject others, and, carefully weeded out, his collection will, month by month, assume greater importance.

When he has learned the alphabet of his science, and become familiar, through collecting and through the study of books on the subject, with the technique of various artists, with their styles, differences, and signatures, he can then enter the larger auction sales, or visit the more important dealers, and, buying upon his own judgement, will often acquire important miniatures, even if at times he goes lamentably astray, and purchases portraits he has afterwards to reject. If he relies on a dealer, he will only be advised to purchase the work of those artists who happen to be fashionable at the moment. For these he will have to pay a high price, and he will be wiser if he gives attention to the artists who are not so fashionable, and to miniatures not of the highest possible quality. For a collector who has his eyes open there are chances still in existence, and he may purchase in some out-of-the-way shop, amongst a lot of rubbish, a fine miniature that has been overlooked, or, perchance, does not appeal to the man who is selling it.

The vicissitudes in country houses have brought many fine works into the market, and often, by reason of the ignorance of executors or auctioneers, these portraits are not sent up to London, but are sold at country sales, and it is in places far distant from the metropolis that the bargains are more likely to be found. It is quite worth while to buy many more miniatures than are needed, if in the purchase some special one is included, which cannot be bought separately. There is a great deal of information to be obtained when the purchase is completed, and the miniatures are brought home to be sorted and arranged; and there are constantly chances of disposing of the rejected ones, and even if the

price obtained for them is not equal to that originally paid, the experience  
acquired will be well worth the money lost.

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lector

I would advise that the frame of every miniature purchased should be opened, and the contents examined with care. In some cases it will not be easy for the collector to open the locket, and he must then call in to aid him the skilled assistance of a jeweller; but he should make a point of opening those which he possesses, and of retaining and returning to the case every scrap of paper which he finds behind the miniature. There have been several instances in which this opening has led to excellent results. Very many miniatures are signed at the back by the artist, sometimes in full, sometimes with his initials; occasionally the name of the person depicted is given in the inscription; at times the artist's address and the date are added; and there are instances, with regard to enamels, in which very long and important inscriptions are burnt in at the back of the portrait. Two inscriptions given under Hurter in the enamel chapter are cases in point. Even if the miniature is not signed at the back, it has frequently happened that the monogram or small initials on the face of it have only been discovered when the portrait has been taken from its setting. Sometimes they have been hidden by the edge of the frame, at other times covered by a little dust, or by some damp on the under surface of the glass; and sometimes the shadow between the frame and the miniature has prevented their being noticed. By removing the miniatures from their frames, the work of many of the rarer seventeenth and eighteenth century men has been recognized. It is important to determine upon what material a miniature is painted. If it is on ivory, it was painted after the middle of the reign of William III.; if on cardboard or on vellum, it belongs to an earlier period; if on rough bone, it is possible that it may have been the work of Cooper; if on copper, it may have been painted by Lundens; if on silver, Lens may have painted it. The cardboard by its quality may reveal the date of the portrait, and, if it can be seen that the card was originally a playing card, the task of determining the date of the portrait will be rendered easier by reason of the special devices which were used on the playing cards of the fifteenth and sixteenth centuries. The paper packing at the back of the miniature should also be carefully looked over. Sometimes it includes the trade cards of the men who supplied the ivory or mounted the miniature; sometimes it contains a memorandum in pencil as to the date of the completion of the portrait; and sometimes it is composed of odd pieces of letters or memoranda which belonged to the artist. One of the few pieces of Cosway's handwriting I possess, a reference by him to the payment of his rent to the Duke of Portland, I found inside one of his miniatures. It was merely a memorandum that the ground rent would be due on such and such a date, and must be paid at a certain office between certain hours; but, as a scrap of the artist's handwriting, so very little of which is known, it was of importance, and it has been carefully preserved. Another artist

**Chapter XX** was in the habit of backing up his miniatures with pale pink paper of  
The Collector an unusual tint, and he relied upon the effect he gained by the gleam  
of this paper through the ivory; such a piece of paper, if found, at once  
throws light on the habits and methods of the artist. The frame also  
must be carefully examined. On one curious old *papier-mâché* frame I  
discovered, deeply scratched, the signature and address of the artist; on  
another, the name and address of the lady depicted; and inside one  
important miniature was a scrap of paper containing a comment on the  
beauty of the portrait, signed by no less important a connoisseur than the  
great Horace Walpole. It was a cutting from one of his letters comment-  
ing on the portrait, and the owner, to preserve the scrap, had fastened it  
inside the frame of the portrait. The miniature also, when extracted from  
the frame, should be looked at very carefully with a magnifying glass.  
The initials of many artists were written so exceedingly small that in a  
casual examination they are often overlooked. It should be remembered  
also that they are often written in gold, and then, unless the miniature is  
held in a very strong light, and in the right direction, the letters will not  
be noticed. Where the portrait is fastened to a piece of cardboard or to  
its glass by goldbeater's skin, it is seldom needful to open this inner  
fastening. As a rule very little dust penetrates through a portrait fastened  
up in this way. Where a miniature has been hung in a damp place, spots  
of mould can sometimes be seen on the ivory. In such circumstances  
the greatest possible care must be taken in removing these spots, or they  
will increase in size, and gradually injure the portrait. They must be  
removed with a camel's-hair pencil, but the work should not be attempted  
by the collector himself, unless he is possessed of some experience and  
a very sure hand. In such a case it would be far better that the portrait  
should be taken to some one accustomed to such work.<sup>1</sup>

Having acquired and examined his treasure, the question arises in  
the mind of the collector—where should he bestow it? There are two  
places in his room which he must avoid. Miniatures should never be  
hung facing a window exposed to sunlight unless they are most carefully  
protected by a curtain or blind, and they should never be hung by the  
side of a fire or on the jambs of a mantel-shelf. They should always be  
treated with the utmost tenderness. To hang them on a wall near to a fire-  
place, where at one time they are exposed to the heat of the fire, and at  
another to cold, is to endanger their safety to a very grave extent. The  
ivory on which the majority of them are painted will alter according to the  
temperature of the room, and under extremes of temperature may split.  
The paint, which has a very slight hold indeed upon the ivory surface, will  
become so dry or so chilled that it will fall off in fine powder, and in this  
way the miniature will be irretrievably spoilt. Heat, damp, and sunlight  
are the great enemies of miniatures. If the only place in the room in which

<sup>1</sup> I can very strongly recommend Messrs. Vokins and Co., King St., St. James's Square, as  
the best people with whom I am acquainted for such work.

they can be hung is opposite to a window, their case should be shrouded from the light by a dark green curtain or blind. If the only wall upon which they can be hung is an outside one, it should be carefully examined to see that it is not damp, and the case in which the portraits are hung should be looked to from time to time. It is not well to put away the miniatures in drawers. Fresh air is good for them, and a certain amount of light, provided it is not direct sunlight. They should be kept in their own glazed lockets, and these should be hung within a cupboard with glass doors, but it will be recognized that the effect of the sunlight on the glass which covers most miniatures will be intensified by reason of the lens-like curve of the glass; the need for a curtain or a blind is therefore very clear.

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Enamels do not, of course, require as much care as water-colour miniatures; but even they should not be hung near a fireplace, as the heat causes the metal to alter in size, and there is then a grave danger of the enamel chipping off. Very many lovely miniatures have been practically ruined after coming into the possession of a collector by neglect of these simple precautions. Exposed to full sunlight, the carnations have quickly flown, and the paler and more delicate tints have vanished altogether; or, exposed to heat, the colours, which have so little opportunity for cohesion with the hard and unabsorbent ivory, have begun to flake off, or the actinic quality of the rays of the sun has altered their consistency. A damp wall has been an even more fruitful source of damage. The cabinet door or the glass covering of the portrait has "sweated," the moisture has penetrated beneath the mount to the picture, a growth of tiny specks of mould has been started, and the beauty of the portrait has been ruined for ever. Miniatures which have been so skilfully painted by the artists of past years, and have been so carefully handed down to us, surely deserve the best of attention, and, given that attention, they are practically imperishable.

With regard to cataloguing, I strongly advise every collector to make a catalogue of his purchases. Let him describe each miniature accurately, saying in which direction the face is looking, describing the costume carefully, recording the sale from which he obtained it, the price paid, and any information that he has found out respecting the person who is depicted. Such a book will be of the utmost value to him year by year, and, if carefully kept, will save him a great deal of trouble. He can easily rule out of it such portraits as from time to time he rejects. Each miniature should be numbered to correspond with the catalogue, and the number should be marked on the frame, and not given on an attached label, inasmuch as the label may be pulled off and all clue lost as to who is represented in the portrait. Where it is quite certain whose portrait the miniature is, the name should be engraved on the frame, and to it should be added, if possible, the name of the artist. Had this been done in past years, very much trouble might have been saved, and very many portraits of the utmost importance to the families concerned could have been identified.

Every owner of miniatures should consider it as his absolute duty to put the names upon them. A serious consideration, however, arises as to this. The names should only be supplied when the information is distinct and certain. To supply conjectural names is a very serious mistake. Other things being equal, a miniature with a name to it is more valuable than a miniature without a name. In the case of family portraits it is generally possible to give accurate names and to say to whom the portrait should be attributed. If not at first clear, a little further inquiry, a few letters, or the searching of pedigrees or registers, will often settle a doubtful name or give the maiden name of a married woman whose identity is uncertain, or distinguish between persons of title who have similar names. The young collector is, however, far too ready to give names to his miniatures and to accept suggestions as to them. Let me strongly recommend him not to be in any hurry. He may have an idea whom the portrait represents, and his idea may be founded upon something stronger than mere surmise, but I would beg him not to act upon this theory until he has exhausted all means of verifying the attribution. Few things are more annoying to the careful collector, whether he be the owner or merely a visitor, than a careless attribution, a mere guess, labelled as a piece of certain fact. In some cases the general character of the piece reveals a date altogether at variance with the attribution. Sometimes the portrait itself is dated, and the date has been overlooked, or there are initials upon it which gainsay its owner's fondest hopes; but even if it is not so, a name attached to a miniature upon mere surmise is a piece of fraud, and a falsification of history most strongly to be reprobated. By all means let the collector surmise and imagine whose portrait he possesses; then let him test his conjecture. Let him go to the British Museum, South Kensington, or the National Portrait Gallery, or to some other celebrated collection of pictures or prints. Let him go with his miniature in hand, and examine carefully and judicially all the prints or other portraits of the person whose portrait he believes he possesses. Let him verify the artist's date, and the date of the person depicted, and carefully and anxiously turn to all possible sources of information as to his hero or heroine's appearance. Then only, when he has exhausted all sources of information, let him, unless quite certain of the accuracy of his contention, assume it only upon such and such evidence, or from such and such prints, guarding himself against the possibility of some better-informed collector disturbing by a new piece of definite information his fondly placed attribution. Even to an expert possessed of a collection of portraits and books for reference, with long experience behind him, the task of identifying faces is difficult and puzzling. How much more hazardous will it be to an ordinary collector, and how careful should he be to avoid dogmatic assertions upon insufficient knowledge? Let it be fully understood that a miniature when unnamed is just as beautiful and important as a work of art; and although historically it gains in importance if named, yet if inaccurately labelled, the name is

more than valueless: it is vicious and dangerous. Once upset an attribution or discover its slender foundation, and a doubt is cast on the miniature not easy to remove. Exactly the same reasoning applies to the name of the artist. Even the most ordinary care has sometimes been neglected, and the names of artists have been applied to miniatures painted before they were born or after they had died, and work, even in some of the greatest collections, signed and dated by one artist, has been carelessly attributed to another man. For these reasons it is most important to know the exact date upon which the birth and death of an artist took place, and time is well spent in searching records in order to ascertain these facts, and so obtaining data upon which opinions may be grounded.

It is perhaps well in this place to draw attention to a note which appears at the commencement of this book, to the effect that in the majority of the portraits illustrated I have been bound to accept the names given to them by their respective owners. There are some cases where I have ventured to disturb the attribution, having evidence to support my contention; but in very many cases it would have taken far too long for me to have investigated each miniature, and it would have been impossible for me to have stated definitely whether or not they represented the persons whose names they bore. I have contented myself with selecting portraits having the best authority in their support, or those that have borne certain names for a very long period, and have tradition behind them; but I must decline to guarantee the accuracy of these names, and with regard especially to the wonderful series at Montagu House, I have relied on the catalogue, and accepted its attributions. In some instances, where I have had more than the usual doubts as to accuracy, I have chronicled these doubts in the names appended to the miniatures. From time to time fresh evidence may arise as to these portraits.

The collector of miniatures will find never-ceasing delight in his treasures. They will lead him to examine all sources of information as to portraiture. They will start him in deep historical research. They will induce him to read all that can be found respecting the artists who painted the portraits, and the persons depicted in them. They will open up paths of study as to methods of painting and technique, as to calligraphy at different periods, as to the spelling of names, and as to the changes which have taken place in localities where artists have lived. They will give new delight to the names of London streets, fresh information as to the characters of men and women great in history, and will lead to a careful study of the rise and progress of art amongst the various nations of Europe. They will encourage the collector in business habits, in shrewdness, and in worldly wisdom, and will give him a never-failing source of occupation in arranging and cataloguing. The hobby need not involve him in very serious expense, and a collection judiciously formed ought always to have more than its original value; while never at any moment is the collector free from the enthusiasm which comes of hunting down a

**Chapter XX** particular artist and his works, or of acquiring a fine example in some unexpected place. There are few studies more entrancing than the search amongst documents and archives for information as to some one, be it artist or sitter, who has been lost sight of, and there are few delights more pleasing than the discovery of definite information hitherto unknown. To reveal, as has been the good fortune of the author in the case of Alexander Cooper, a new page of history, is one of the pleasantest things to which any student can look forward, and a collection of miniatures is a never-ceasing incentive to such work.

APPENDIX I.—EXTRACTS FROM NORGATE'S MANUSCRIPT  
IN THE BODLEIAN LIBRARY

MINIATURA  
OR  
THE ART OF LIMMING

*The Names Order and use of the Coulours both for Picture by the Life Lanscape  
and History.*



HERE are now more than twenty yeares past since at the request of that learned phisitian, S<sup>r</sup> Theodor Mayerne, I wrote this ensewing discourse. His desire was to know the names nature and property of the severall Collours of Limming, comonly used by those excellent Artists of our Nation who infinitely transcend those of his, the order to be observed in preparing, and manner of working those Colours so prepared, as well for picture by the life, as for Lanscape, History, Armes, Flowers &c, and that *proprietis Coloribus*, and other wayes as in Chiar Osento, a Species of Limming frequent in Italy, but a stranger in England. To gratifie soe good a friend, soe ingenous a Gentleman I wrote such Observations as from the best Masters and Examples here and beyond the Mountaines I had learned and for my recreation practised, as my better imployment gave me leave. But those past and gone, and finding my selfe at Leisure more than enough, I have revised that dead-couloured Description and added to it both in weight and fashion, desiring rather *abundare superfluis* for the good of my freind quam desiscere necessariis, which in this nice and various Art is a fault unpardonable.

For deep and dark shadowes, they are ever best exprest with umber, Earth of Cologne, and other broken and mixt colours, whereto if you add Indian Lake and S<sup>r</sup> Nathaniell Bacon's pinke, they will make a very excellent and glorious shadow, much in request with Mr Hoskins and other Doctors in this Art.

Pinke must be of the fairest you can get, because with that and blew verditer you are to make your fairest greenes, either for Lanscape or draperies, for which and many other purposes it is a colour soe usefull and hard to get good, as gave occasion to my late deare friend Sir Nathaniell Bacon, Knight of the Bath (a gentleman whose rare parts and generous disposition, whose excellent learning and great skill in this and good arts, deserves a never-dyeinge memory), to make or finde a pinke, so very good, as my Cousinell Peter Olivier (without disparagement to any the most excellent in this art) making prooef of some that I gave him, did highly commend it, and used none other to his dyeing day; wherewith, and with Indian lake, hee hath made sure expressions of those deep and glowing shadowes, in those histories he copied after Titian, that no oyle painting should appeare more warme or fleshy.

You may choose your owne Table<sup>1</sup> of what size you please, but if you follow the Order I promised in the Title, we must begin with pictures by the Life, which are comonly made *en petit volume* in an Ovall of an indifferent size, not too large nor

<sup>1</sup> In its derived sense from *tabula*, any flat board for painting upon.—M. H.

Appendix I  
Extracts  
from  
Norgate's  
Manuscript

yet soe little as I have seene in France about the bignes of a penny wherein the lives and likenes must be a worke of Faith rather than sence.

The best course therefore for you is according as M<sup>r</sup> Hillyard and his rare disciple, M<sup>r</sup> Isaac Olivier, were wont to doe, which was to have in a readines a dozen or more Cards ready prepared, and grounds laid of severall Complexions, and when they were to drawe any picture by the Life, I have seene them choose a Card as near the Complexion of the party as they could.

Saphires are made with the same Turpentine tempered with Ultramarine, a costly colour, made of Lapis Lazuli. The manner to make this rich and beautifull colour you will find hereafter, as I had it from the knowne Antiquary, Sig<sup>r</sup> Verstegan of Antwerp.

It is more than time to proceed to the second, which is Lanscape, or Landscape, an Art soe new in England and soe lately come ashore, as all the Languages within our fower seas cannot find it a name, but a borrowed one, and that from a people that are noe great Lenders but upon good Securitie, the Dutch. Perhaps they will name their owne Child. For to say truth the Art is theirs, and the best in that kind that ever I saw, speak Dutch, viz. Paulo Brill, a very rare master in that Art, living in Trinita del Monte in Rome, and his Contemporary, Adam Elshamer, deemed by the Italiens Diavolo, Pergliscose, Picole, Momper, Bruegel, and last but not least S<sup>r</sup> Peter Rubens, a Gentleman of great parts and abilities (over and above his pencil), and knighted by the best of Kings or Men.

[Of Lanscape.] The Art is grown to that perfection that it is as much as 20 or 30 yeares practise can doe to produce a good painter, at this one species of painting only. Wherewithall S<sup>r</sup> Peter Rubens of Antwerp was so delighted in his later time as he quitted all his other practice in Picture and Story, whereby he got a vast estate, to studie this, whereof he hath left the world the best that are to be seene, some whereoff were lately at York Howse, but now unhappily transplanted. The principal whereof was an Aurora, indeed a rare piece, as done by the Lifes as himselfe told me, *un poco ajutato*.

Having done with the name, blazond the Coat, and derived the pedigree of Lanscape, our next worke must be the expression in Colours, which certainly is but two wayes. The one is in small, as begins a picture in Lynning, or in some small table not much bigger than your hand, and this must be wrought with the point of your pencil only. The other is of larger size, and to bee painted with a flatt and full pencil as they use in oyle, and of this kind I have seene two very rare in the Cabinet of the Noble Earle Marshall, and done by Paulo Brill, and of the first sort, there have been some so done by M<sup>r</sup> Peter Olivier, indeed very excellent.

The best and most pleasing kind of Lanscape are those that represent the morning or the evening. For a rising or setting sun affoard sure variety and beauty of colours, by reason of those blushing reflexions upon the nearer clouds. It is observed of Rowland Savery, a very good master in his kind, that he never made a peece but in faire weather, for all of his that ever I saw gave their sunshine, the same Sir Peter Rubens expressed usually in those, especially in his Aurora, afore mentioned. For cloudy skies and melancholly weather take up as much time as the other, yet are nothing soe pleasant.

Now to my last division. Histories in Lynning are strangers in England till of late years it pleased a most excellent King to command the copieing of some of his own peeces of Titian to be translated into English Lynning, which indeed were admirably performed by his Servant M<sup>r</sup> Peter Olivier. And I verily believe that the excessive commendation given by Giorgio Vasari in his prolix History delle

Vite dei Eccellenti Pittori to Don Julio Clovio, an Italian Lymnor, might with much more truth and reason have been given to this our Countryman, whose abilities in that Art are infinitely superior to the other. Nor is it possible in their slight washing way to express that excellent colouring, which we see frequently in Titian and his excellent Imitator, of whose hand there remains a piece of Lymning, being the history of the Entombing of Christ begun by Isaac Olivier,<sup>1</sup> the Father, but by the royall command, finished by the sonne, of which for the rare art, invention, colouring and neatness may be said as Vasari speaks of Don Giulio Clovio—*onde possiam dire che habbia superato gli antichi e moderni; e che sia stato à i tempi nostri, un nuovo Michel Agnolo.* For lymning of Histories there is requirable more study of design, more varietie of Colouring, more Art and invention, and more patience and diligence, than in any picture by the Life, which is the worke of a few days only, whereas a Madonna of M<sup>r</sup> Isaac Oliviers Lymning cost him two yeares as him selfe told mee.

But what need we travell so farre in quest of Chiar Oscuro, or indeed for any painting in water colours whatsoever, when of our owne we have soe great varietie, soe rare Invention, both in Lanscape and History, Ruins, Chiar oscuro and what not, as worthly deserves admiration and encouragement, not only for the excellency of the worke, but for the exemplary vertues and indefatigable industry of the workman M<sup>r</sup> Francis Cleyn of Mortlake,<sup>2</sup> whose vertuous Life and artificiall peeces of this kind may serve for originalls for any to copy that ever means to be good workman or good man.

#### OF CRAYONS.

In pursuance of which my Intention and purpose I have not only made some additionall and generall observations of this kind of Painting and Pencill worke, but have berought me of another species of painting without pencils, the study and practice whereof is soe necessary, usefull, easy and delightfull, as I never knew good Lymner but was excellent in this kinde. Soe was Hans Holbein, in King Henry the 8<sup>th</sup> time, M<sup>r</sup> Nicholas Hillyard, and M<sup>r</sup> Rowland Lockey, his disciple, M<sup>r</sup> Isaac and M<sup>r</sup> Peter Olivier, the father and the son, M<sup>r</sup> Hoskins, and the very worthy and generous M<sup>r</sup> Samuell Cooper, whose rare pencil does equall if not exceed the very best of Europe. Yet it is a measuring cast whether in this he does not exceed himself. The business I meane is Crayon. . . . Those made by the gentill M<sup>r</sup> Samuel Cooper with a white and black Chalke upon a coloured paper are for likenes, neatnes and roundness *ablastanza da fare emaraviglare ogni acutissimo ingegno.*

The better way was used by Holbein, by pinning a large paper with a carnation or complexion of flesh colour, whereby he made pictures by the life of many great lords and ladies of his time, with black and red chalke, with other flesh colours, made up hard and dry, like small pencil sticks. Of this kind was an excellent booke,<sup>3</sup> while

<sup>1</sup> This is of special value in view of Dr. Propert's misleading statement in reference to Isaac Oliver, that "there is no documentary evidence to prove anything connected with the history of this great miniaturist."—M. H.

<sup>2</sup> "The King had just given £2,000 towards Sir Francis Crane's new manufactory of tapestry at Mortlake. They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried these works to singular perfection" (Walpole, "Anecdotes of Painting").

<sup>3</sup> This is, of course, the famous collection of drawings by Holbein, now at Windsor Castle. Their history may be briefly repeated. After Holbein's death they were sold into France, but returned to England on being presented to Charles I. by M. de Liancourt. Charles exchanged them for a "St. George" by Raphael, belonging to the Earl of Pembroke, now in the Louvre. By the Earl of Pembroke the drawings were presented to Thomas, Earl of Arundel. After his death in 1646 the drawings disappeared from knowledge, though in 1686 the editor of the "London Gazette" says he has reason to believe they were purchased for the Crown at the sale of Henry, Duke of Norfolk. They were finally discovered by Queen Caroline in a bureau of her closet at Kensington Palace. A beautiful series of reproductions in colour was published by Chamberlaine in 1792 in fourteen numbers at thirty-six guineas.—M. H.

#### Appendix I Extracts from Norgate's Manuscript

Appendix I  
Extracts  
from  
Norgate's  
Manuscript

it remained in the hands of the most noble Earl of Arundel and Surrey. But I heare it has been a great traveller, and wherever now, he hath got his Errata, or (which is as good) hath met with an Index Expurgatorius, and is made worse with mending.

The excellent Vandike, at our being in Italie was neat, exact, and curious in all his drawings, but since his coming here, in all his later drawings, was over juditious, never exact. My meaning is the long time spent in various design he reserved to better purpose to be spent in various painting, which in drawing he esteemed as lost. For when all is done, it is but a drawing, which conduces to make profitable things, but is none it self.

Nothing soe good but hath been, is, and may be abused to ill. Let us choose the better and leave the worse, and there's an end.

Soli Deo Gloria. Finis.

APPENDIX II.—EXTRACTS FROM KING'S MANUSCRIPT IN  
THE BRITISH MUSEUM ENTITLED "MINIATURA"



HERE is nothing more requisite in this excellent Art of Miniatura or Limming in water colour, next after the study of designing and drawing, which worthily hath taken up the first and principal place (and whereof it is nothing to purpose to speak at this tyme), than the true order and maner of the Colours, the means to prepare them for the Pencill, and to cleaneze them for the mixtures wherewithall they comonly are sophisticated.

The Names of the severall colours admirably used in Limming are these:

White	Ceruse	Sapp greene
	White Lead	Pink blue verditer
	Vermillion	Greene Bise
Red	India Lake	Cedar Greene
	Red lead or mynne	Verditerra
	Red Oker	Umber, burnt Oker
	Masticott	Spanish Browne
Yellow	Yellow Oaker	Terra di Colonia
	English Oker	Cherristone
		Lampblack
		Ivory

In this Accompt or number of these colours, I do purposely forbear to Name Verdigreese, Orpiment, Rosset, Sinoper topps, with diverse others; which indeed are either unnecessary or dangerous, by reason of their mineral quality; or els for their coarse and grosse Body not suffered to accompany our other colours, being of a more fine, subtile and transparent quality than the other.

There are yet omitted diverse other Colours, as Saffron, Turnesole, Litfanus rossett, Brazille Logwood &c: besides some other which are extractions from flowers, juyce of herbs, or roots, which by reason of their cheapness and comunity are esteemed fitter for those which wash prints, cards or maps, than for Limming, whereof we now speake; or being subject to fade, starve and dye, deserve no place in our Catalogue.

It will be no lost labour, to be carefull of this colour, it being a ground and *Of Ceruse* foundation of all your other worke, which, if this become fainty, is all lost and cast away. The experience I saw both in the Vatican Library at Rome, and in the Villa of Cardinall Burghes, without the Porta Septimiana there, where many excellent pieces being heightened with white Lead unprepared, the pieces were utterly spoyled, the Colours being unprepared became all rusty and dead. This thus dried in the Sun, you must grind it very fine upon a Porphire, Serpentine, or Pibble Stone, for any of these are excellent. . . .

Cherriston and Ivory are both to be burnt in a Crusable, and so ground. The *Cherriston and Ivory* first is a very good black, especially for draperies, and black apparrell. But if you use it to make Satin, it must be tempered with a little India lake and Indico only to make appeare a beautiful shining Glosse, which hightened with a little lighter mixture of more whitish, in strong touches and reflections, and deepened with Ivory, will

**Appendix II** shew marvellous faire. And this was the maner of our late excellent Master Nicholas Hilliard in making his Satins; Ivory serves only for a deep velvet Black, nor is it easy to work without being well tempered with Sugar candy, to prevent the Cracking. . . .

**Concerning  
the Pencell**

**A Limmers  
Table**

**For Pictures  
by the Life**

Your Colours made ready, your next care is for your Pencell, which must be well chosen, clean and sharp poynted, not dividing in two parts, as many times they doe, but full and thick next the quill, and so descending into a round and sharp point. Which fashion I preferr before those that are long and slender, as retaining the colour longer and delivering it more free and flowing than the other. . . .

By this time I suppose you are fitted with tooles, but want a table, whereon to expresse your Art, which to the end you may as excellently, as was wittily insinuated in the Epitaph of that rare limner your Countryman my late dear Cosin M<sup>r</sup> Isaac Oliver—

Qui vultus hominum vagasque formas  
Brevi scribere doctus in tabella,  
Qui mundum minimum typo minore  
Solers cudere mortuasque chartas  
Felici vegetare novit Arte,  
Isacus jacet isthic Olivarius,  
Cujus vivificā manu paratum est  
Ut nihil prope debeant Britanni  
Urbino, Titianoque Angelo.

You shall remember that your Table must be according as you are disposed to work, and as I promised in the Title of this discourse, viz. either for Pictures by the Life or Landscape or History.

And to begin with the first in order, Pictures by the Life are comonly made in an oval forme, not very great, nor so exceeding little, as I have seene some in France no bigger than a peny, but of an indifferent bigness. You must take an ordinary plaine Card and with some tooth or such like, polish or make as smooth as possibly you may the white side of it. And making it every where even and clean from Spots, then choose the best abortive Parchment, and cutting out a piece equal to the largenesse of your Card, with clean and white starch (but beat or temper your starch after it is made with a knife in the palme of your hand to break all the knots, and to make it pure and even). Paste it fast upon the Card. Which done, let it dry, and then making your grindingstone as clean as may be, lay your Card, thus pasted, upon the Stone, the Parchment side downwards, and holding it fast, with your tooth or smooth glasse or such like, burnish or polish the Card as hard as you may on the back side, by which means the other side will become very smooth. You must remember (that which I had allmost forgot) to past the parchment so that the outside of the Skin may be outwards, it being the smoother and better side to work on. Your carde thus prepared, you are to lay a ground or primer of flesh Colour before you begin your work. And that you must temper according to the complexion of the partie whose picture you make. If faire, you may temper your Complexion with white lake and red lake mixed together to a pretty quantity, of indifferent thicknes, in a shell somewhat bigger as ordinarie. But if your complexion be swarthy or browne, then mingle with your white and red a little fine Masticott or English Oker, or both. But be sure that your ground or primer thus to be laid be ever fairer than the party, whose Picture you work, for though it be never so faire, yet in working you may darken or shadow it as deepe as you please; but if it be layd on too deep, you can never highten it, nor make it lighter, for in limming pictures, you must never highten, but worke them downe to their just Colours.

Your ground or Complexion thus tempered you must lay it on the Card, prepared as aforesaid, with a greater pencil. In laying this ground you must be very carefull to lay it smooth and as even as is possible, and as clean from Spotts, Haires of your

Pencill, or Dust. In doing this you shall remember to fill your pencill full of colours, Appendix II  
Extracts  
from King's  
Manuscript rather thinne or waterish than thick or grosse. And with two or three sweepes or dashes with your great Pencill, lay on in an instant, for the sooner you doe it on in an instant it is better, and evener will the colour lie. . . .

This done, you are to take a pretty large shell of mother of pearle or such like. And before you begin to work, you may temper certaine little heaps of severall redds and shadowes for the face, which as the oyle paynters lay on their wooden pallets, in like maner you must lay them ready prepared in order handsomly layd by themselves about the border of the shell. . . .

All things thus accomodated, you are to draw the lines of profile of the face with Lake and White mingled very faint, so that if haply you shall at the first mistake your draught, you may with a stronger stroke draw it true, and yet the other line be no hindrance to your worke, it being so faint as not easily discernable.

The lines of your face being truly drawn, wherein above all things you are to be exact and sure to observe the deeper and most remarkable shadowes, and with the same faint crimson colour of lake and white give some sleight touches and shadowes for your better memory and help, when you come to goe over them more exactly.

The lines of your face being drawn somewhat sharp and neat, you may if you please draw out also the fashion and posture of that part of the body which you will add to the face, which comonly is not much lower than the shoulders, wherein you are to be carefull to observe the life as just as possibly may be. . . .

This order you are to follow in Limming a picture by the life, and to observe the manner of the oyle painters in their ordinary pictures, which is, the first sitting to dead-colour the face only, not troubling your self at all with the Contorni as haire, apparell &c. And this first working commonly takes up the time of two houres, or if you will be so exact three or foure.

The second tyme sitting will require four or five houres, for in that time or Second Sitting thereabouts you are to goe over the face very curiously, observing whatsoever may conduce either to the likenesse (which is the Principall) or to the judicious colouring and observation of the severall graces, beauties or deformities, as they appeare in Nature; or else in close, sharpe, neat, and elegant workmanship and sweetnes of the Shadowes and smooth touching the colour.

The third Sitting is comonly a work of two or thre houres, and is spent in Third Sitting closing what before was left imperfect and rough, but principally in giving to every deep shadow the strong touches and deepnings, as well in the darker shadowes of the face, as in the eyes, eye browes, haire and eares &c. For you must remember that though the limming when finished is of all kind of painting the most smooth, even, and sweet, as the paynters call it, yet the way to make your worke even, and to drive the shadowes with that Soft aeriall and admirable sweetnes is to begin rough with free and bold dashes with the sharp point of a reasonable big pencill; and after, in the working, to close it by degrees, filling and stopping the whitish and unfinish'd places with the point of your pencill. . . .

The first Colour you are to begin the face with is the redds, viz: the Cheeks and Lipps, somewhat strongly, the bottome of the chinne if the party be beardlesse. Over, under, and about the eyes you will find a delcat and faint redness, and underneath the eies inclining somewhat to a purple colour, which in fair and beautifull faces is ordinary, and must be most diligently observed. The eare commonly is reddish and like to Crimson, and sometimes the rootes of the haire.

First Sitting.  
Face in dead  
colour

All this you must work after the manner of washing or hatching or drawing with your pencill along, and with faint and gentle strokes rather washing and wiping it than with stops or pricks to pink and punch it, as some affect to doe.

But the manner of working must be the fruit of your owne industry and practice,

**Appendix II** and as you find the cast and dexterity of your hand, wherein it is impossible to give Extracts or prescribe you a law above that of Nature and your own experience.  
from King's  
Manuscript

The sume of all is that in your dead colouring you must wash and cover your ground or complexion with this red, and the following shadowes, not caring to be exact or curious, but rather bold and judicious. For I have seen some pictures done by a good hand, begun and dead-coloured only, that though neare hand seemed exceeding uneven and unpleasant, yet being held and viewed at a little distance from the eyes, they appeared very smooth, neat and delicate. That therefore which I would persuade you to is, that in this first worke you do not study nor regard curiositie of work nor neatness in your colours, but a good and bold judicious manner of expressing what you see in the life, which though you work never so rough at the first, yet in the finishing of your work it will be in your owne power and pleasure to sweeten it close as neat and curiously as you will.

The reds being thus done, your next worke is the faint blewes about the corners, and the greatest and most blewish shadowes over the eyes and balls of the eyes, about the tempells &c., which in like maner you are to work from the uppermost part of the face almost all over, but exceeding sweet and faint by degrees, sweeting your shadowes or deepning them, according as the light falls hard or gentle. And in going over the face, be sure to make out your hard shadowes in the darker side of the face under your nose, chinn and eyebrows &c. as the light falls, and with somewhat strong touches in those places bring your worke together in an equal roundness, not giving perfection to any particular part of your face, but visiting all the parts curiously, and in a kind of roundness. By which meanes you will better observe the likeness, roundness, postures, or colouring or whatsoever else is requirable to make your worke compleate and exquisite.

And so we have done our first Sitting, wherin is express't the face alone, and that in dead Colours only.

**Second Sitting**

Your next worke will be longer in time, but I hope not so long in description, for this will take up three or four houres more according as you will bestow more or lesse paynes in your worke. And now the partie being set just in his former posture, you are most exactly to observe, and more curiously to expresse with your pencill, the severall delineaments, and varieties of Nature, which you did more rudely and hastily score out before. For directions wherein there can be nothing said more than this, that you must use againe the same Colour in the same places you did at first, working and sweeting the same colours one into another, to the end that nothing be left in your worke with a hard edge or uneven heape or path of colours, but all so swept and driven one into another with the point of somewhat a sharper pencill than was used at first, that your shadowes may lie fast and smooth, being dispersed and gently extended into and towards the lighter parts of the face, like aire or vaporish smoak. But before you proceed so farr you are carefully to observe all the first said shadowes and colours, and by little and little, to worke them over againe and into one another. And when you have wrought an houre or two it will be time to lay your ground behind your picture, to dead-colour your apparrell, band, cuff, or what else you please.

For your ground behind your picture, it is comonly blew or crimson, somewhat like a satin or red velvet curtaine much in request with old M<sup>r</sup> Hilliard. If blew, you must lay it thus (and hard it is to lay it well and even). Your Bise being pure and clean washed, temper as much more in a shell as will cover your Card. Let it be wett well, altogether moist, and bound with gumme in a maner like the puddle. Then with a small pencill goe about the purpell or outstroak, I mean the outermost line and masterstroke of the face and body of the picture. That done with a greater pencill wash over somewhat carelesly the whole ground, that you mean to cover, with some of the same bise, but thinne and waterish, and with somewhat a

greater pencill, full of colour and flowing, lay over that very same place again with a more thick and substantiall Body of Colour than before. The Reason is, and my experience telleth me, that all the Art in laying this Ground is to make it smooth and even. You cannot doe it than by a slight thin colour you had only washt over. In the doing of this you must be very swift, not suffering any part thereof to dry, till it be all covered. By this meanes it will lie even and smooth as a glasse, and the wetting of the card over before the thin colour makes the rest that you lay after to settle even and hansomly, which otherwise would lie in heapes like unto drift Sand. . . .

Appendix II  
Extracts  
from King's  
Manuscript

To particularize every thing would be thought but a plot upon your patience, and therefore I will as briefly as I can end the second sitting, only wishing you not to leave your ground to rest hard upon the face with an edge, but with your pencill so to sweeten and drive in the colour of the ground into the outline of the face, that when your work is done, the ground may seeme a great way removed behind the picture, and the face itself to stand forward embost and off from the ground, raising it by darkning of the ground, both above in the light side of the picture, and below on the dark side. Then goe over your haire, hightning and deepning it as you shall see by the life, and gently drawing the lines of those locks of haire uppermost and behind over the ground, which else would look hard and unpleasant.

If when you have done this second sitting and the pictured gone, or weary with sitting (as commonly they are), and yet your work be rough—as indeed it is impossible in so short time to bring so curious a worke to perfection—you must in his absence spend some good time by yourself alone, polishing and working your piece to perfection, filling up the empty places, and sweetning the shadowes that be uneven, hard and unpleasant.

Which being done, begin your linnen and apparrell, marking out the several folds and deepnings as you shall find in the life. For if you will have your worke exquisit and perfect, you must lay the linnen and apparel, Jewels, pearls or what else is to be imitated, in the same fold, forme, or posture, as you have drawne it in your first draught. And then finish it by the life, as you see the shadowes and lights do fall, hightning the linnen with the purest white and deepning them with a faint shadow, made of a little white, black, and yellow, and lesse blew.

The black must be deepned with Ivory black, and if in working the hightnings and light reflections you will mingle with your ordinary black a little Lake and Indico, or rather Lintinus instead of Indico, you will find your black to render a fine and rare admirable reflection like to that of a well died sattin, especially if your lights be strong and hard. The maner whereof if you please to See inimitably expresst, you will find abundantly to your contentment in the Gallery of my most noble Lord the Earle of Arundell, Earle Marshall of England, and done by the incomparable pencil of that rare M<sup>r</sup> Hans Holbien, who in all different and curious maner of painting, either in oyle, distemper, limmyng, or Crayon, it seemes was so generall and absolute an Artist as never to imitate any man or ever was imitated worthily by any.

The third Sitting will be wholy Spent in giving the strong touches and obser- Third Sitting  
vations necessary for the rounding of the face, which now you will see better to doe, the apparrell, haire and ground being already laid and finished.

In this sitting you shall doe well very curiously to observe whatsoever may conduce to the likeness and resemblance, which above all things ought to be your principall ayme and intention, as scarres, moles, smilings, or glaring of the eyes, distending or contracting the mouth or narrowing the eyes in laughing. To which purpose it will be very necessary that you find occasion by discourse or otherwise to cause the partie to speake and be in action, and to regard you with joviall and merry discourse and aspect. Wherein you must be sudden and ready to catch or steale your observations, and to expresse them with a quick and bold and constant hand,

**Appendix II**  
**Extracts**  
**from King's**  
**Manuscript**

**Landscape**

ever rememb'ring not to expresse your deep shadowes so dark and obscure, as haply you thinke they appeare in the life, which in oily paynting, and painting as big as the life is no good rule to follow, but in limming is a note of great and very necessary consequence. . . .

By this time I suppose I have sufficiently presumed upon your patience, and if your eysight be weary or offended with long viewing one and the same object, you may be pleased to proceed to my second division, which is Landskip, the rather because they say that greene of all colours is most gratefull and most pleasant to the eye. And there is not (in my opinion) in the Art of Painting such variety of delectable colours, nor can the eye be so richly feasted as with prospect of a well-wrought landscape, especially when it is present to your view, whose ingenious and judicious industry hath already rendered you a master of contemplative and active parts. . . .

At your first working, dead-colour all the piece over and leave nothing uncovered. Let your pencill be ever full and flowing with colours, yet lay them not on heapes, but somewhat smooth. Be not curious in your first dead-colouring, but let it be done somewhat slightly and hastily. Worke your sky and clouds down in the horizon, and fairer as you draw neare the Earth, unlesse it be in the Tempests. Let your remote and farr off mountaynes appeare sweet and misty, indiscernable and almost indistinguishable mixing with the clouds and lost in aire. Your next ground must be somewhat of a blewish and sea-greene. As you draw nearer your first grounds, let them decline sometimes into reddish or purplish, otherwise into a poppingay-green, or pink colour. . . .

By any means lett your passengers and people by the way lessen and loose themselves both in forme and colours. I have seen People in a Landskip which must necessarily be imagined 4 or 5 miles off in distance, represented that you might have told their buttons. Beware of perfections at a distance. The trees ought to be exprest with great judgment, the leafes flowing and falling one over another, some sticking forward, others lost in shadowes. Let not your landskip rise high and lift itself up in aire, as often you shall see in the prints of Albertus Durer, otherwise and in his way an excellent master. Let them rather be somewhat low and under the eye, which is more gracefull and natural.

In a word the most generall and naturall Rule and universall to be observed in landskip, was taught me by the most excellent master in this kind, now dwelling at Rome, Paulo Brill, whose delightfull workes are many of them extant in print and graven by Raphael and John Sadler, besides many other very rare pieces of his own hand, which I have seen in fresco in oyle, both in the Palace of the Cardinall Montalto by S<sup>ta</sup> Maria Maggiore, and Cardinal Bentivoglio on Monte Cavallo in the Church of S<sup>ta</sup> Cecilia Trans Tiberim. His observation was onely this, to be sure ever to place light against darke. . . . The deeper and darke shadowes of all you may well sett off with sapp greene and indico. Only remember that both in your leafes, rivers and farr distant mountaines, you affect to expresse a certaine aeriall Morbidezza, as Paolo Brill calls it, or delicate softness, which is the next remarkable grace or ornament to your worke.

And you may please to remember that curiositie in this kind of work is not so requirable as in Picture. The greatest cunning is to beguile and cozen your own eyes, which yet you cannot doe, without their own consent and assistance and apt accomodation.

**History**

I am come to the last Division, whereof I intend to speak, videlicet History. I have rarely seene Histories done in Limmyng of any largenesse, only foure pieces I saw in a Mass-book of the late Pope Paulo Quinto in the Vatican Library, reasonably well done by one Salvati, a Florentine. In the same place I saw a very antient Greeke Martyrologie, sometime belonging to the Emperour Basilius about

a thousand yeares agoe, wherein were limmed upon parchment 463 good large histories of the martyrdome of old holy Men in the primitive Church, and these pieces were done by severall Grecians, dwelling at Constantinopel. Three older booke exceeding well limmed I saw in the same Library done by the famous Master Albertus Durer, and one other done by Don Julio Clovio, very neat and curious. All these were upon thin Parchment only, and the flesh colour only wrought in with the point of the pencill without any primer or ground at all. Which certainly is a great errour or rather heresy of the Italians, who will by no means admitt of Limming with a ground. . . .

Appendix II  
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The most remarkable difference (between limmyng of Histories and Pictures) is certainly in the variety of the colouring, which changes according to the severall complexions, sex, and ages of the partyes to be represented, and many times according to the humour, judgment or affection of the workman. And we see it ordinary in the best and most famous Painters, that they who following the life, doe tye themselves strictly and precisely to follow what they see in their living patterns, yet in their invention they assume to themselves such a liberty, or rather poetical license, as well in their colouring, as in their designes and drawings, as many times is unnatural, extravagant, and impossible, and sometimes ridiculous.

Hence comes it that the rare and admirable Raphael Urbino, affecting a pleasing and delicate liberty in his colouring of naked, is so pityfully imitated by some of our Dutch Masters, and so do they pester their workes with greenish blew and purple colouring of bodyes, as may rather serve for reasonable landskip than naturall representation.

Jacobus de Ponto Basano, an old and excellent Italian Master, yet so affected to pots and dripping-pans, tubs, catts, and dogs, that his history of the Deluge in the Gallery at St. James's seemes to me rather a confused and disordered kitchin than Noah's Floud. So Bloemaert, Spranger, in their ractt and distended proportions, Cornelison of Harlem in his loose, squalid and untrust figures like old and beaten Gladiators—seeme so far to have abused and mistaken that gentle and modest libertie that so graced the workes of the admirable Titianus, Michael Angelo, &c., that it is not safe to go at all beyond the Life rather than so far to exceed any nature with their fantasticall and impossible colourings. . . .

For the making of draperies I find but two ways in limmyng. The one which the Italians and French do use, which is to worke in the apparrell in washing manner without a ground, working it with the point of the pencill with slippes or little pricks like the nape of Frerado, yet so as when all is done you shall see the parchment quite through, which in my opinion is a very slight and single-sould device, rather like a washt drawing than masterpiece. The better way certainly is to lay a good full and flatt ground all over where you mean to make your draperies. As, if it must be blew, then all over let it be bise, smooth and evenly layd. Your deepning must be lake and indico, your hightning white, but very faint and faire, and that onely in the extremest lights. The same order you are to observe in all other draperies whatsoeuer, and this was the order of my Cozin, Master Isaac Oliver.

#### OF CRAYONS.

[This part dealing with Holbein varies from the passage in Norgate, and therefore is repeated.—M. H.]

I shall not need to insist upon the particulars of this maner of working. It shall suffice if you please to take a view of a book of pictures by the life by the incomparable Hans Holbien, servant to King Henry the 8<sup>th</sup>. They are the pictures of most of the English Lords and Ladys then living, and were the patterns whereby that excellent Paynter made his Pictures in oile. They are all done in this last maner of

**Appendix II** crayon I speake of, and though injurie of time, and the ignorance of some, who formerly had the keeping of the booke have much wronged it, yet you will find in those ruinous remaynes an admirable hand, and rare maner of working in few lines and no labour, an expression of the life and likenes many times equall to his owne and ever excelling other mens oile pictures. The booke hath been a long time a wanderer, but is now happily fallen into the hand of the noble Lord, the Earle Marshall, a most eminent patron to all painters who understood the art; and who therefore preserved this book with his life, till both were lost together.

The ordinary maner of working in Crayon is upon a blew paper, the colours rubbed in first with the pastils, and after with a stubbed pencil, your finger, little pieces of paper, sponge, or what you will. Yet, if you will, you may work upon parchment or white paper very curious. I have seen some little pictures done by that famous graver in brasse, Henricus Goltius, who shewed me many of his own hand at Harlem in Holland. The pictures, I mean the faces, were no bigger than a Jacobus, his pastils about the bignes of a tag of a point, but longer.

#### TO PREPARE THE CARD.

Take your card whereon you are to paste your parchment, and wet it well all over with a great pencil. So soon as the water is sunk in, burnish it smooth on the back side, and having beaten your starch in the palme of your hand with a knife, lay the starch over the card with the knife and instantly lay on the abortive and spread it on somewhat smooth with your knife. Which done, put it into a book and let it there rest till it be almost dry. Then smooth it on the back side as fine and even as may be.

#### M<sup>o</sup> HILLIARD'S MANNER OF PREPARING CERUSE.

Having ground your ceruse in water without gumme, put it into a viall glasse with a good quantity of faire water, and being well shaken together let it stand a while. And before it be settled, poure off the third part of the water, and let it settle. Then pour out likewise one other third part out of the viall, and reserve the last part in the viall still. This water thus divided into three parts let stand still till all be settled, and the water cleare. Then drain it, or make the colour being now settled in the bottom dry by evaporating. Then tempering it with gumme, use it at your pleasure. The first part of this colour M<sup>o</sup> Hilliard calls his sattin white, the second his linnen white. The last shines not at all, but is reserved for carnations and complexions of pictures. The first shines most, the 2<sup>d</sup> lesse, &c.

#### A GOLD-SIZE TO LAY LEAF GOLD UPON PARCHMENT. M<sup>o</sup> BETTS.

M<sup>o</sup> Rowland Buckett's gold size for gilding with leafe gold upon vellum or parchment.

#### APRICOTS: CABBAGE: CUCUMBERS.

Paint Apricots, as before the yellow and white plumbs, with the best and fairest masticott and white, working the hights and deeps. Three weeks after glaze it with S<sup>r</sup> Na: Bacon's pinke ground, &c.

#### VAN DYKE.

An ordinary carnation made of burnt oker and white, another a little more red, a third more yellow, and a fourth of red oker and white, then a bleuish shadowe of coale black and white. He scumbles over with bise, white, red &c. or he useth sea coale or fat oyle and Peter oyle, of each a like quantity, excellent varnish and used by Master Steenwick.

TO WORKE UPON VARNISH.

To make your worke appeare exceeding beautifull you must at the second working take one part of Master Rowland Bucket's varnish, &c. . . . My brother Lenier and Seigneur Gentelesco use this in draperies especially and in things inanimate.

Appendix II  
Extracts  
from King's  
Manuscript

GRAPES.

The hightning of grapes with that purplish mealie colour is made with white, lake, bise, of each a little, and earth of collen, according to M<sup>r</sup> de Heeme.

To express pretious stones in limning. M<sup>r</sup> Hilliard's manner as he told me.

To preserve shell silver from rusting, used in Limmyng for the making of Pearls &c.

(Mr. Rowland Bucket useth Sir Anthony Van Dykes Ivory and Smalt with white for linnen draperies.)

Sir Nathaniel Bacon's way to make Pinke.

Varnish to finish upon used by Sir Nathaniel Bacon.

Another. Sir Theodore Mayerne.

A Primer. M<sup>r</sup> Johnson.

Harry Bryan's manner of Paynting a face.

To prime cloth that it crack not. M<sup>r</sup> Cardoke.

Seigneur Otho. (Treatment of landscapes.)

Mr. Pollenborcks way for linnen draperies.

Seigneur Othos maner in faces.

M<sup>r</sup> Lilly useth for his complexions, brown, red, and burnt oker, a little vermillion and white. For shadowes terra verd, pinke, lake, and umber, vermillion &c. or yellow oker.

Monsieur Molin for Priming.



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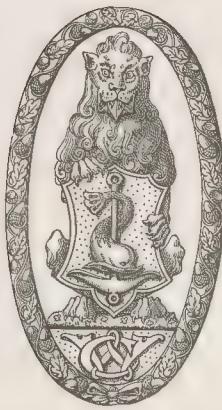
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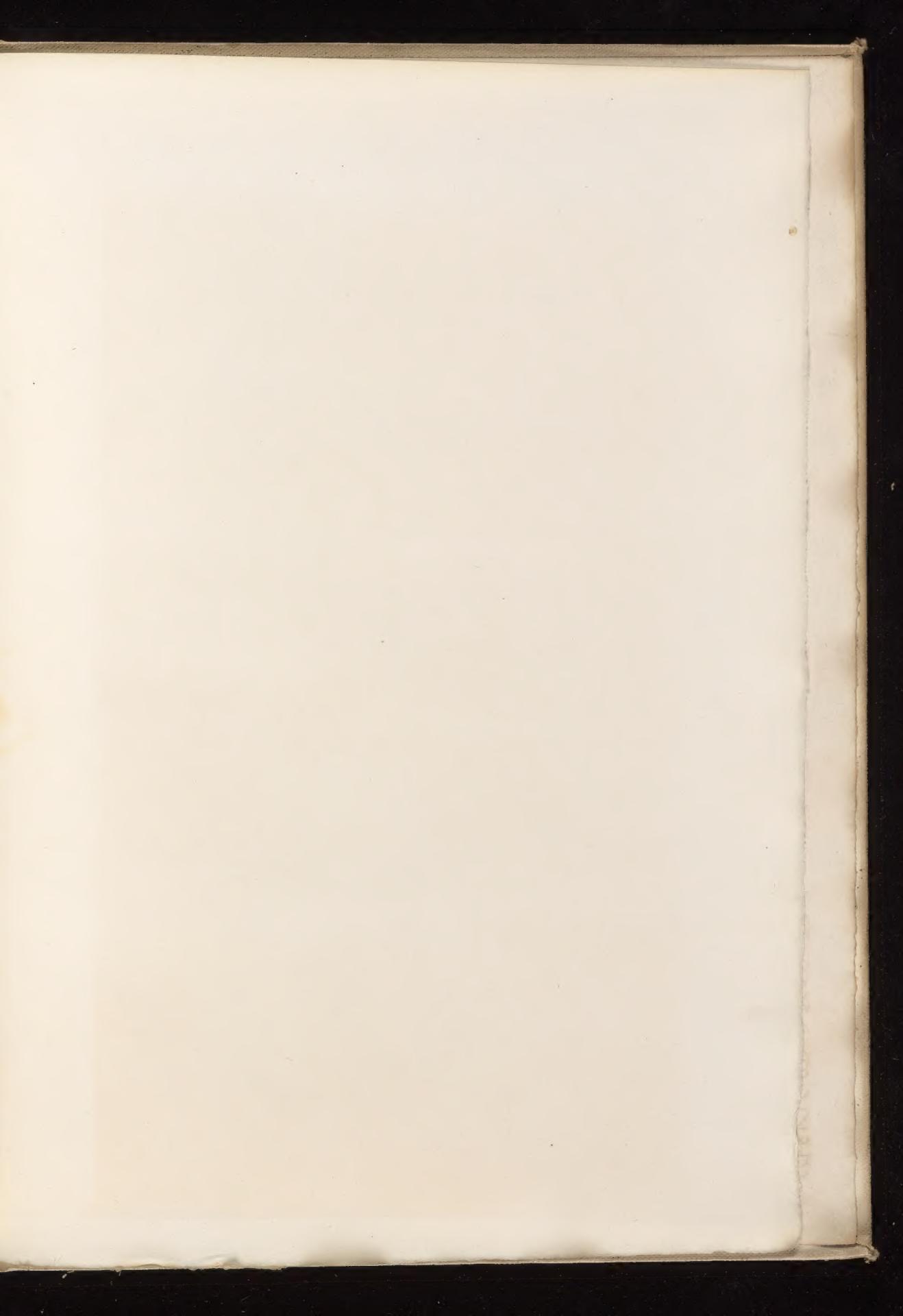
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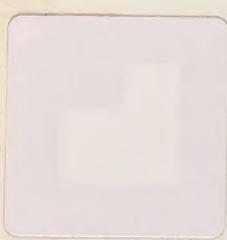


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